

Saturday 25 April 2015

Amateur



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Why **Nikon's** latest
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Sharp shooter

Lorenzo Montezemolo's tips
for pin-sharp landscapes

Night life

The best of your
nocturnal images
from **APOY**

How to shoot a wedding

One of the UK's top pros
shares his creative secrets

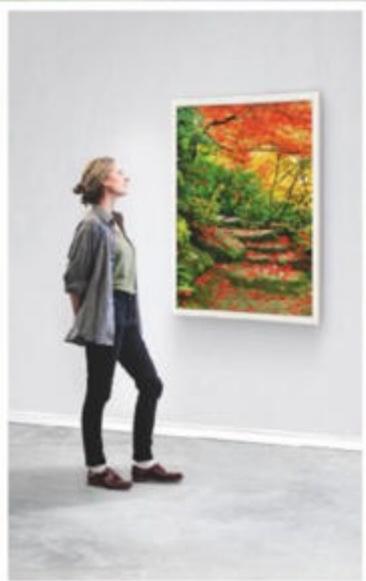
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WEDDING photography has undergone enormous change in recent years. Back when I got married, and I was more active in wedding photography, an album comprised a series of staged set pieces at key moments (the bride getting out of the car, signing the register, cutting the cake) along with a collection of posed group shots of various friends and families – often seen through the dreamy haze of a Softar filter.

Over the last few years the trend has been for a more documentary-style approach that aims to capture more of the spontaneity of the day. Having shot this type of wedding too, I confess I find the second type much more enjoyable and less of a chore – but it's more difficult to do well. Whether you're a regular wedding shooter or just an occasional guest-with-camera, I hope you'll be inspired by Ross Harvey's tips, advice and images. I know I was.
Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

Watching with Margo by Michael Margo

Canon EOS 5D Mark III, 16-35mm, 1/20sec at f/4, ISO 5000

This nicely exposed low-light image of a little girl and her teddy bear was taken by AP reader Michael Marsh. It's a quiet and beautiful image that says so much about the credulity of childhood.

'This is an image of my granddaughter Margo and Trevor the bear taken on a recent short family break to Swanage in Dorset. Margo just loves the iPad and will

often sit rather still for a 16-month-old when children's programmes are playing. On one of these opportunities I was able to grab this atmospheric shot in low light at a low shutter speed. The camera was handheld and thankfully I managed to take the image without any blur. Even better, Trevor the teddy came along for the ride.'



Win!

Each week we will choose our favourite picture posted on the AP Facebook, Flickr and forum communities using #appicoftheweek. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 18.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 18.



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NEWS ROUND-UP

The week in brief, edited by Chris Cheesman



© ADAM LLOYD

Dog photo rocks

UK photographer Adam Lloyd has won The Great Outdoors Photography Competition. Adam, who lives in Harrogate, says he used a Nikon D810 DSLR with a 24-70mm lens for his winning image, which was captured at Brimham Rocks in North Yorkshire. Organised by the Society of International Nature and Wildlife Photographers, the contest pulled in more than 320 entries.

Nature comp

Are you an amateur photographer who has encapsulated the beauty and wonder of British nature? Then why not enter a contest organised by the Game & Wildlife Conservation Trust? The Julian Gardner Award features two categories: adult, and 16-and-under and the closing date is 31 May. Visit www.gwct.org.uk/wildlife/the-julian-gardner-awards



© MARIELE SPAN

Disability challenge

Backed by Olympus, The Lake District Calvert Trust's competition is on the hunt for the best photos of disabled people taking part in outdoor activities. For more details and to enter, visit www.calvert-trust.org.uk/lake-district/candocalvert



© PHILIP GRADINGER

Rollei video cage

Rollei has launched the Rolleiflex 4K Cage, a 'robust' accessory for videographers, compatible with Sony Alpha A7/A7S/A7II/A7R and Panasonic GH4/GH3 compact system cameras. Rollei says the move 'revives' the Rolleiflex brand name.



© JONATHAN MCKEE

Amateur hotshot

Amateur photographer Andy Clay's image of Bexley Cricket Club player Joe Russell made it to the final shortlist of 11 photographs in the MCC-Wisden Cricket Photograph of the Year 2014. To view the best images, visit www.lords.org/photooftheyear.



© ANDY CLAY



© Y THARON/ANADOLU AGENCE/GETTY IMAGES

WEEKEND PROJECT

Book a model

Whether you want to experiment with some lighting set-ups, shoot some outdoor portraits or you have a specific image in mind, there will be occasions when you might want to think about booking a model, especially if you've exhausted the goodwill of family and friends as subjects.

With community sites like modelmayhem.com putting photographers, models and make-up artists in touch with each other, you're bound to find a model in your area. You'll often find models starting out happy to work for free in return for images (though you may have to pay travel), but to guarantee a level of professionalism and punctuality, it is worth booking a professional model from a model agency like missionmodels.co.uk. You'll have to pay, but if you club together with someone else, you can spread the cost and help each other with lights and diffusion.

1 Think about the look you want from the shoot, asking the model to bring a selection of outfits to fit in with the brief. Hair and make-up are just as important – to start with you may want the model to do this but as you progress you may want to hire a professional make-up artist.

2 You want to build a rapport with your model – start by telling them what you want and how you want them to pose. It may help to strike the poses yourself and, as the model warms up and relaxes, they will invariably start to create their own poses.

BIG picture

Stunning scenes as Indonesia's Mount Sinabung erupts

On Thursday 1 April, Mount Sinabung in Indonesia's North Sumatra erupted again, sending a column of ash into the air measuring nearly two kilometres. Authorities ordered a small-scale evacuation of the nearest residents occupying danger zones, as hot ash spread away from the rumbling volcano and into nearby populated areas. Floods of lava also ruined roads and the surrounding landscape. Here we see the event as witnessed by locals in Kuta Tengah village. The image was captured by photographer Y T Haryono. Mount Sinabung is among more than 120 active volcanoes in Indonesia, which is prone to seismic upheavals due to its location on the Pacific 'Ring of Fire'.

Words & numbers

'A portrait is not made in the camera but on either side of it'

Edward Steichen

Luxembourgian-American
photographer
1879–1973

\$100 billion

Estimated worth of the world's drone industry within 10 years



3 Maximise your time with your model, especially if you are paying. Iron out any technical issues you may have with a stand-in to avoid wasted time once your model arrives. You can then concentrate on the shoot and get the shots you want.

4 If you're looking to sell your images for commercial use, then ensure the model signs a model release form. Models have legal rights as to how and where the pictures are used, but release the right to influence picture usage by signing.



For best results, be clear in what you want to achieve from a shoot with a model

© PHILLI

Norman Quinn was among three enthusiasts chosen as category winners



Drone targets photo enthusiasts

DRONES may be set to appeal to more photography enthusiasts with the upcoming launch of the DJI Phantom 3.

The Phantom 3 shoots 12-million-pixel images as well as high-quality video, and allows users to alter ISO, shutter speed and exposure compensation – without taking their hands off the accompanying remote-control unit.

Two new versions are due in the next few weeks. The Phantom 3 Professional will feature a 4K video camera and cost £1,159, while the Phantom 3 Advanced shoots from a 1080p video camera (at 60 frames per second) and will be priced at £899.

Features will include a 'distortion-free' lens that is capable of capturing 12MP images at a 94° field of view. A DJI pilot app allows users pre-flight practice, as well as the option to live-stream flights to YouTube.

For our full report and video, visit www.amateurphotographer.co.uk.

UK amateurs triumph at Sony Photo awards

THREE British amateur photographers have triumphed as category winners at this year's Sony World Photography Awards.

Antony Crossfield, an artist from Hackney, London, won the Open Enhanced category. Architect Norman Quinn from Belfast, Northern Ireland, came top in Open Panoramic, while 14-year-old Stephanie Anjo, a student from Surrey, was declared winner of the Youth Portraiture section.

'The achievement of all three photographers is extraordinary, as they were selected from more than 86,000 entries from across the world and yet none is a professional photographer,' contest organisers said in a statement.

Each photographer wins a Sony Alpha 7 II camera. Antony Crossfield

and Norman Quinn will compete with eight other category winners for the Sony World Photography Awards Open Photographer of the Year title and \$5,000 prize.

Meanwhile, Turi Calafato from Italy has won the Mobile Phone section, fending off more than 10,200 entries for the top spot.

Entrants were asked to submit their best shots captured using any mobile phone.

Janos M Schmidt from Hungary and Ako Salemi from Iran won second and third places respectively. Finalists include Craig Atkinson and Helen Whelton from the UK.

Prizes include a Sony Xperia smartphone and tablet.

The best images from the Sony World Photography Awards exhibition are set to go on show at

Somerset House in London from 24 April to 10 May.

The showcase is the climax to the annual competition, which this year pulled in 183,737 entries from 171 countries, 43% of which were entered into the Open contest.

The 13 professional categories and 10 Open sections covered areas ranging from travel and wildlife to current affairs and landscapes.

This year's exhibition will include an area dedicated to the work of legendary photographer Elliott Erwitt, who won the Outstanding Contribution to Photography Award.

For full details, visit www.worldphoto.org.

The exhibition follows the announcement of the overall \$25,000 L'Iris d'Or winner at a gala ceremony on 23 April.



Stephanie Anjo's image won top prize in the Youth Portraiture section



The winning shot in the Open Enhanced category



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Sony unveils new travel zoom compacts

THE HX90V travel zoom, with pop-up viewfinder and GPS, heads up a trio of Sony Cyber-shot compact cameras with 30x zooms and 18.2MP sensors.

The new models borrow design cues from the RX100 Mark III and include a Carl Zeiss lens.

Priced at £340, the HX90V will pitch against the likes of Panasonic's popular Lumix DMC-TZ70 competing in a booming market for travel zoom compacts.

The WX500 base model will cost £280 and come in red, white or black colour options, while



Sony's new HX90V has a pop-up viewfinder and GPS

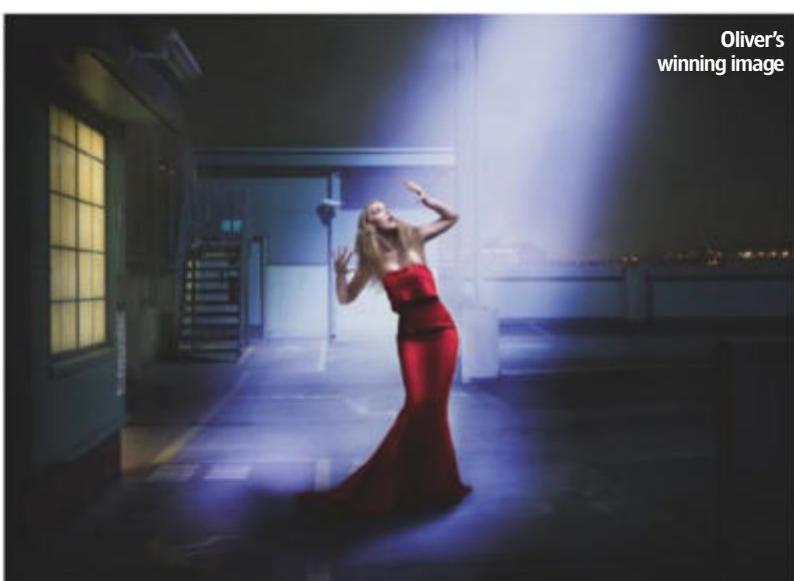
the £330 HX90 adds a pop-up electronic viewfinder, 180° tilting LCD and more manual controls, including a dial around the lens.

The trio all carry a Zeiss Vario-Sonnar T* 30x

zoom lens with 24–720mm equivalent range, 18.2MP Exmor R sensor (1/2.3in-type) and Bionz X processor.

According to Sony, all three models are due in shops 'early this summer'.

© OLIVER HENDERSON



Oliver's winning image

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

LONDON



Chisholm, Rowland and Waite

This group exhibition melds photography and painting with the help of three creative luminaries: painters Graeme Chisholm and Iona Rowland, and legendary landscape photographer/LPOTY guru Charlie Waite.

22 April–9 May. www.gxgallery.com

KENT



Hawking Displays

Bird photographers – are you tired of filling your memory card with robins and sparrows? Head to a demonstration at the Hawking Centre and capture majestic birds of prey in action.

Ongoing
www.thehawkingcentre.co.uk

LONDON

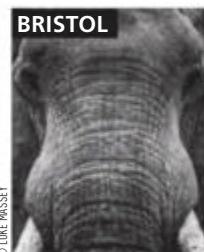


Tamas Dezso

Hungarian photographer Tamas Dezso depicts transitions in rural Romania and across Hungary, his large-scale landscapes examining the ruined legacy of the Soviet era.

17 April–13 June. www.thephotographersgallery.org.uk/

BRISTOL



Wildscreen: Fragile

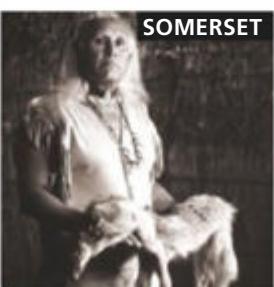
This exhibition marks the launch of Wildscreen Exchange, an online photo and video library devoted to conservation issues, with an exhibition of imagery donated by seminal nature photographers. Richard Attenborough is one of the charity's patrons.

9–30 May. www.wildscreen.org

Spirit Hawk Eye

Embedding herself in contemporary Native American culture, Heidi Laughton sought to gain a greater understanding of how native peoples of all ages keep their traditions alive in the modern world.

Until 1 November
www.americannuseum.org



SOMERSET

Top student photographer named

EDINBURGH student Oliver Henderson has won Calumet Student Photographer of the Year with an image of a woman in a red fishtail dress on a rooftop.

Commenting on his winning shot, Oliver said: 'I feel very proud and thankful to the people who have helped me achieve this, like the tutors at Edinburgh College who constantly push me to realise my potential – although I feel I still have far to go.'

'I loved the idea of aliens spotting this

beautiful girl and wanting to try to get close to her in the only way aliens can – it's a kind of weird thought process but there you go!'

Jon Warner, managing director of Calumet Photographic UK, said: 'It was extremely difficult to pick a winner as the quality of entries was very high, but we felt that Oliver's image not only employed a high degree of technical merit, it is also an image of great impact, creativity and style.'

The contest offered £11,000 in prizes.

For the latest news visit www.amateurphotographer.co.uk



Viewpoint Mike Smith

Roland Barthes's celebrated critique on photography highlights the responsibility portrait photographers have to capture both the 'moment' as well as the person

In his book *Camera Lucida*, Roland Barthes provides a framework for understanding the 'noeme', or essence, of a photo and photography. He starts by outlining two facets of an image: the stodium and the punctum. The stodium is the general context and overall impression of an image, and we find interest in these because we can relate to them through interest in a topic, region or style. Conversely, the punctum is something that catches our attention – our eye fixates on a detail, beguiles and forces us to concentrate on the image and understand its meaning.

Barthes then moves on to give a very personal and moving account of searching for the noeme of his mother in the photographs of her.

The photo he finds is titled 'The Winter Garden' and in it he finds 'the kindness which formed her being immediately and forever'. In other photos, he 'never recognised her except in fragments, which is to say I missed her being, and that therefore I missed her altogether.'

Barthes realises that the camera is only ever able to record a moment in time and he realises that expressions are fleeting, that body language passes and the decisive 'Winter Garden' moment is transitory. He rejoices in the ability of photography to record this, to have found

'Barthes realises that the camera is only ever able to record a moment in time'

'The Winter Garden', and yet understands that that moment has passed and is gone.

Yet that is only half the story, as he notes, "'The Winter Garden' exists only for me. For you it would be nothing but an indifferent picture.' And that is because we have an image, a visual memory, an imprint of people – their expressions and body language – as a visual way of identifying and remembering them. The more intimately we know and are connected to someone, the stronger and



Mike believes this photo of his childhood friend captures a melancholy moment

deeper that imprint becomes. Our understanding of an individual and the visual imprint we create defines how we interpret a photo of them – my 'Winter Garden' of my mother will be different to my brother's.

Sharing the moment

The photo above shows my best childhood friend, my 'Winter Garden' of him. I think the photo captures his essence, or at least my understanding of it. This is an unguarded, melancholy moment and he is deep in thought, his being is shining through. I both recognise him, and understand and share that moment. I don't expect everyone else to, but maybe if I showed this photo to others who know him they might recognise him as a person.

As a portrait photographer, the burden therefore is not only capturing that fleeting emotional moment, but making it personal to the client.

Can you identify and capture their 'Winter Garden'?

Mike Smith is a creative photographer. See www.focali.co.uk for more information

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 18 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



The Cry of Silence

by Antoine Agoudjian, Flammarion, £50, hardback, 160 pages, ISBN 978-2-08020-216-2



PHOTOGRAPHY as a witness to atrocity and displacement is depressingly familiar. That's not to say the quality and aesthetic of the images are depressing in their familiarity, rather that they serve as a stark reminder of the struggle of people existing in politically unsound and fractured lands. Strong examples of this can be found in the annual World Press Photo awards, a prize that has become synonymous with images of conflict. With so many confrontational images out there, it can be easy to take on board the concerns that suggest such constant exposure numbs us to the plight of others. It's with this in mind that *The Cry of Silence* lands with such force.

Antoine Agoudjian's book marks the centenary of the Armenian genocide, an event that found the Armenian people decimated and exiled. It's the spectral aesthetic of Agoudjian's images that is the key here. The people featured in the book appear as displaced spirits drifting through a netherworld of purgatory. It's a testament to the strength of the images that, while the aesthetic is disconcerting, a warm glow of humanity shines. *The Cry of Silence* is astonishingly beautiful. ★★★★☆

Photographing Newborns

by Mimika Cooney, Amherst Media, £19.99, 128 pages, ISBN 978-1-60895-739-2



IF MIMIKA Cooney's saccharine photography is to be believed, the first year or so of a baby's life consists of it smiling happily and lounging around on pink cushions like a louche French aristocrat. Of course, the reality can be more akin to parents lost in a fog of sleep deprivation while the baby screams as if it is being subjected to a series of violent premonitions of the future. There may be parents out there who would like to commemorate their newborn, but perhaps there are considerably more tasteful ways to do it. However, if you really want your baby to look like a pickled punk who has been left behind in a fabric shop, by all means consult this book. ★★★★☆

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A flashgun was fired remotely from behind the couple for this striking result



Ross Harvey

Ross has a slew of accolades and awards, including Best Wedding Photographer in England 2013 and 2014, and a place on the Junebug Wedding 'Best in the World Wedding Photographers' roster.
www.rossharvey.com

Creative coupling

One of the UK's most successful wedding photographers, **Ross Harvey**, reveals how best to capture the magic of the day

Wedding photography has evolved. Gone are the static images of formal, uncomfortably posed couples smiling at the camera and rinse-and-repeat wedding-ring shots. Over the past few years, documentary photography has taken the mantle as the new standard – real emotions, real moments and real love.

However, the changes haven't stopped there as the industry continues to evolve and adapt at a blistering pace. Documentary photography has become just one of the skills in the modern wedding photographer's arsenal. Innovation is the new currency and those who are both excited by and able to develop this transformation are thriving. So, what skills are necessary to ride this wave?

Many. To reach the top tier of photographers you must be versed in many aspects of photography. You must be a great documentary photographer to tell the story accurately and be able to spot emotional moments and combine multiple stories into a single image. These images need to be shot in a manner in which they flow from one to another, keeping the viewer enthralled and the story engaging.

To take emotive portraits the photographer must have the ability to connect with couples on a personal level, to get them to relax and share their genuine emotions not only with themselves, but also with the camera. It's a highly underestimated and crucial skill. The world's best photographers can elicit emotion and connection, rather than rely on a vista as a backdrop.

Magic can be found by combining authenticity with a specific balance of advanced composition and intelligent use of light. There are of course tips and tricks to accomplish such imagery, some of which you'll find here.

Flashguns

My preference is for natural light, but I use Nikon SB-910s for dance-floor shots and off-camera images.



Triggers

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A creative story

 A wedding is a story. It has a start and an end, with lots of events in between. Tell that story through the lens with a relaxed, creative mindset. Merging a creative perspective with a keen eye for documentary is a killer combination. Look for emotions such as laughter, tears and hugs. Shoot wide to give an overview and context, and shoot close to reveal intimacy and secrets.

If you flow with the day, the story will naturally reveal itself through your vision. Always remember the mundane and repetitive can be seen through an innovative eye. Is there another perspective to shoot from? What frames can be used? Can multiple stories be told? Is there an interesting patch of light? There are always options.

Framing

 It's easy to think of framing in a simplistic manner, such as an archway, window or doorway. While these are frames, with a creative mindset you can construct frames from much more. In this example, the couple is framed by the pathway they are dancing on. Shifting the camera angle and balancing the environment with a certain perspective can offer surprising opportunities.



Light

 Learning how to get the best out of different lighting aspects is an invaluable skill. In each case a number of opportunities are presented, albeit on an overcast day or in direct sunlight and the direction of light is one of the most important things to consider. When placing the subject, or yourself, use the directional nature of light to create the most impact. A simple example is window light: setting the subject next to a window and shooting parallel with the wall is a failsafe way to capture depth. It works especially well if the background behind the subject is dark. Various lighting qualities complement different emotions: an intimate portrait benefits from soft (window) light and an outburst of laughter and movement works well in the sunlight.



The camera

Finding the perfect balance

I'VE BEEN very open and public about my love for Nikon gear, and have been the catalyst for many amateurs and professionals alike to adopt or move to Nikon. I adore the D3S – it's been my main camera for several years and I've been a very strong advocate of it as the perfect wedding camera. But with my two bodies getting towards the 300,000 shutter point, it was time to find a replacement, which I did in the D750. It's basically a mini D3S. There is simply nothing on the market that can match its combination of price, size, weight and performance. This camera is an absolute gem.



Rapport

 Being personable is not just beneficial for portraits; it's invaluable all day. Take time to get to know the people you're shooting, be a friendly face in the crowd, one that people feel happy to speak to. You'll find that they'll be themselves around you and sometimes you'll be witness to wonderful moments that are absolutely invaluable to friends and family.

Portraits

 If you spend as much time researching communication, rapport and body language as you do researching creative shooting techniques, prepare to become a high-calibre portrait photographer. Only those with great communication skills can gently encourage a couple to completely relax and allow their true emotions and love shine through. Before you shoot, tell them how easy it is, relax their expectations and give them some pointers. Assure them they don't need to be models and strike awkward poses, and remind them that they just need to be themselves and enjoy each other's company.





Different light, different options

To develop the notion of using light creatively, imagine a sunny day at noon. This time of day is often considered harsh and unflattering. The above image was taken on such a day, but it was taken from under a tree and the shade offered a different exposure to that of the bright surroundings.

Geometry

The subconscious mind loves geometry; it can be thought of as ordered form. Perspective, leading lines, reflection and symmetry all fall into this category. Note the symmetry in the accompanying image; the left and right sides are essentially mirrors of each other. The couple is placed in the centre of the space to uphold the neat positioning of the frame. Don't be afraid to crop slightly to achieve the perfect symmetry in post-processing. It's incredibly hard to perfect it in camera.



Finally...

Always shoot for the couple. Give them everything you have. Don't ever do it for the money – if you do, your lack of compassion will come through. It's a social occasion and you need great social skills. If you're upbeat and positive, that will naturally shine through in your attitude and be represented in your work. What we create is a complete expression of our state of being – our fears, hopes, loves and dreams.



Processing

I DO THREE runs on my post-processing – two in Lightroom and one in Photoshop. The first is getting the crop and adjusting the white balance to ensure the colours are correct. I then make sure the white balance is consistent throughout the set before applying sharpening and exporting into Photoshop. I find sharpening in Lightroom to be pretty feeble, so if you go to www.photographers-toolbox.com, there's a great plug-in for Lightroom called Mogrify 2. Although it tends to be used for watermarking images, this is a little gem as it's got an unsharp mask filter just like Photoshop. I use that over the sharpening tab in Lightroom, but only minimally as it's quite strong.

Once in Photoshop I do my cleaning phase to get my shots clear and consistent, giving the viewer a feeling of cleanliness and space.

I went through a stage where I thought I could process a wedding in two hours – wonderful – but I then realised that the more effort I put in, the better it would look and the more I would be giving to the couple, so my processing has got longer and longer and I spend a lot more time on the finer details.

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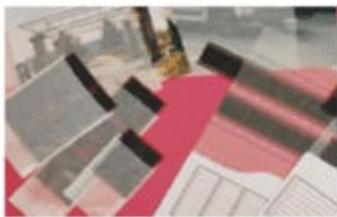
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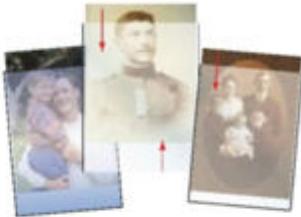
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LETTER OF THE WEEK

Image matters

I've just seen your article about the release of the Nikon 1 J5 and the company's introduction of a retro look (7 days, AP 11 April). I almost drooled and got my pen out to write to Santa. But why? The Nikon 1 series are no doubt good cameras but not ones I've ever desired – but stick a bit of silver on it and I am smitten. I've looked at the black version of the J5 and it does nothing for me, though of course it will record just the same images. Was David Bailey correct all those years ago when he described cameras as jewellery for men? Am I really that shallow? I guess so!

Bill Winward, Wiltshire

Jewellery for men, and women. You only need to look at the huge variety of colours that Ricoh Pentax cameras are available in to see that a camera can be an extension of your



The silver Nikon 1 J5 pushes all of Bill's buttons

style. Although photographers, male or female, will never, ever, care to admit it, we are often swayed by nice-looking things. As an analogy, the Aston Martin Cygnet car is simply a rebadged and tweaked version of the Toyota iQ. The performance will be the same, but I know which one I would prefer to be driving, or at least seen driving – **Richard Sibley, deputy editor**

In AP 4 April, we asked...

Have you ever sold any of your images on a stock photography site?

You answered...

- | | |
|-----------------------------------------------------------------------------|-----|
| A Yes, I have sold images on a stock site | 17% |
| B No, I have images on a stock photography site, but have never made a sale | 13% |
| C No, I have no interest in selling my images for stock use | 70% |

What you said

'One picture – of a pillar box. However, this was not just any pillar box, but an Edward VIII pillar box. Some were manufactured and installed before he packed in the job'

'No, although I have sold images through other means'

'I had a few dozen on a site which closed down a few years back and haven't pursued it since. It's probably down to the type of images I enjoy taking, which are probably not that best suited to stock photo sites'

'In the period 1965-90, I paid for my expensive hobbies by writing about them in magazines and publishing books about them. In those days it was easier to get stuff published if you supplied your own photographs'

[Join the debate on the AP forum](#)

This week we ask

Would you ever consider buying a converter lens?

Vote online www.amateurphotographer.co.uk

Guess the date



Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the AP forum.

The 4 April issue's camera is the Canon PowerShot D10.

The winner is Margherita Introna Photography from our Facebook page, who was the first correct guess picked at random.



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With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty.
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One happy winner

This was a week full of surprises. I was informed I had won a print in the AP NSPCC competition. As it was back in October, I had forgotten I had even entered it. I was not told which print I had won and so when it arrived, the word 'pleased' does not describe the look my wife and I gave one another. Proud to be the owner of an original piece of art work for which I can only say thank you, together with my thanks for holding the NSPCC competition enabling me to win the print – photographed, printed and supplied by Joe Cornish. It is beautifully produced and

given a free choice of all the prize prints in the competition it is the one I would have chosen for myself.

Thank you *Amateur*

Photographer and thank you Joe Cornish.

Robert Smith, Hampshire

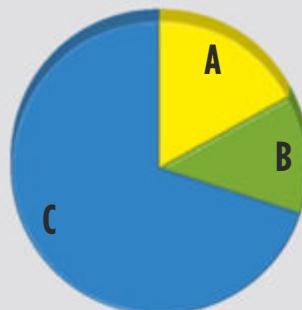
What incredible luck to get the print that you wanted! I'm sure Joe will be pleased to know that his art has gone to a loving home and will be enjoyed for years to come – **Richard Sibley, deputy editor**

Seeing double

I am a stereo photographer and I enjoyed reading about Tony Kemplen's experience with the ISO Duplex 120 (Viewpoint, AP 11 April). He was correct in stating that for the best 3D effect, the lenses on a stereo



The ISO Duplex 120 stereo camera



camera should be about the same width apart as human eyes. However, if the subject is upwards of 50-100 meters away, the 3D effect begins to diminish and the lenses have to be further apart. Tony's Duplex, with its 3cm lens spacing, would therefore be virtually useless for landscapes, but if it has a close focus point, it could be ideal for tabletop or plant photography.

Kevin Harvey, Kent

No can do

I read with interest the story in AP about the guy who develops old films he finds (AP 28 March), and when I bought an old Ilford Advocate recently, there was a 1950s film in it, which I decided to have developed. Imagine my excitement of what might be on it: old holiday photos, buildings long gone, scenes from the 1950s – my mind boggled.

I sent it off to a D&P house that advertises in AP, and received a call from them about the film. It turns out there was no film strip in it; it was just a sealed empty can!

Asked if I wanted it back, I replied, 'Yes, at least I can stick the empty can for sale on the internet and get my



Thomas Latcham's beady-eyed friend caught on camera

money back.'

You live in hope in these cases, I guess.

Andrew Redding, via email

Underpriced

I would like to ask where your price of £460 for the XF 16-55mm f/2.8R LM WR (tested in AP 11 April) came from as I have been quoted £897 by Mifsuds, which is a Fujifilm dealer. I would have liked to buy this lens at £460 but can't afford £897.

Donald Neale

Apologies, Donald. While we make every effort to ensure that the information printed in the magazine is correct, occasionally we do make mistakes, and in this

instance we inadvertently included the price for the Fujifilm XF18-55mm f/2.8-4 rather than the 16-55mm f/2.8. The correct price should have been £899 – Andy Westlake, technical editor

Seize the moment

I was clearing out my dad's shed with him yesterday and we came across two little mice. I reckon they were male and female as one ran off and the other guarded the shed, which they had made their home. When my dad was fixing the window and removing a board, the light flooded in, revealing a cute little critter shaking between the structure.

I managed a photo, and this one of the three dozen was best. It was only taken on a cheap digital compact but it was a lovely opportunity and I thought it worth sharing with other readers!

Thomas Latcham, via email

As I've said before, sometimes the camera doesn't matter, it's the shot that counts. So keep a camera close by at all times, even when clearing out the shed – Richard Sibley, deputy editor

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On sale Tuesday 28 April

Wildflower landscapes

We show you how to incorporate wildflowers into your landscape images

© COLIN ROBERTS

Samsung NX500

We test an entry-level CSC with 4K video and the 28-million-pixel sensor of the NX1

Nikon AF-S

Nikkor 300mm

f/4E PF ED VR

Find out how Phil Hall got on photographing barn owls with this new telephoto lens

Sony Cyber-shot

DSC-RX100 III

Richard Sibley lightens the load and spends a weekend away armed only with Sony's premium compact camera.

FREE SEMINAR



FREE NIKON SCHOOL LANDSCAPE SEMINAR

JEREMY WALKER



Join highly acclaimed Landscape photographer Jeremy Walker for this fantastic free seminar, where he will be talking about photographing the Northern Lights in Iceland. The Aurora Borealis is one of the most beautiful, but also most challenging scenes for a photographer to capture, but when done well the results are truly stunning!

Jeremy has extensively visited and photographed the night's sky in this beautiful country and has run many courses with clients across the years. In this talk Jeremy will be giving an inspiring insight into his photography and will be offering his expert advice on the best techniques and photographic approach to create stunning images of the Icelandic Aurora lights. He will be sharing photography stories and demonstrating from his own fantastic images a break-down of techniques, camera equipment and set up.

WEDNESDAY 6TH MAY 5.30-9.30PM

This promises to be a highly informative and motivating talk for anyone interested in Landscape photography. Spaces are limited so book now to avoid disappointment! To find out more about Jeremy Walker and his photography please visit his website: www.jeremywalker.co.uk.

When and where. The seminar takes place on Wednesday 6th May from 5.30-9.30pm at the Blue Fin Building, 110 Southwark Street, London, SE1 0SU.

To book your FREE place, email NikonSchoolLive@timeinc.com with the subject line 'Jeremy Walker Seminar'. Please include your name, address and number. Places are FREE on a first-come, first-served basis and limited to 90 people.

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Sweeping sharp images by landscape photographer **Lorenzo Montezemolo** are gaining popularity with fans flocking to social media. He talks to **Amy Davies** about the techniques that help him realise his vision

Lorenzo Montezemolo's keen eye for beautiful horizons around the world has captured the attention of users of photo-upload sites such as Flickr and 500px. We spoke to the American photographer to find out what inspires and motivates him, his future plans and how he gets such sharp images.

Born in Italy, Lorenzo moved to San Francisco in the USA when he was nine years old and has lived there for more than 30 years. He's been shooting photographs for around the same length of time,

but he began to take it more seriously about three years ago. Interestingly, he cites the Google+ social network as a catalyst for deeper involvement in his hobby.

'I had been posting photos to Flickr since 2007,' Lorenzo explains. 'Then, in mid-2011, Google unveiled Google+ and it seemed every photographer out there – including me – flocked to it. Google+ started sponsoring photo walks around the world, and with Google HQ nearby, photo walks were happening around me all the time.'

'Through the photo walks I

started meeting, shooting with and learning from some very talented photographers. Although I'm not as active on Google+ as I used to be, I'm very thankful for the learning opportunities, motivation and inspiration it exposed me to.'

'By spending a lot of time shooting with more experienced photographers, I learned a lot about the technical aspects of capturing images while also gaining a lot of inspiration and encouragement.'

Lorenzo's kit

Currently, Lorenzo shoots with a Nikon D800, but he admits it took him some time to trust digital cameras. 'I took a break from photography for about ten years,' he says. 'I owned a film camera, but I didn't use it much. I occasionally considered buying a digital camera, but at the time

**Burn, Baby, Burn,
San Francisco,
California**
Nikon D800,
16-35mm, 1/5sec
at f/11, ISO 100



image quality wasn't very impressive so there was nothing truly compelling about digital.

'Then, a family friend showed me some photos that he had taken with his Nikon D70 and I was so impressed with the image quality that I decided to buy one myself. The ability to review and reshoot photos instantly was a big selling point for me. The D70 was an impulse buy, but it turned out to be the thing that got me back into photography.'

Lorenzo also has an impressive collection of lenses to accompany his D800, all of which he uses for different aspects of his portfolio. There's the AF-S Nikkor 16-35mm f/4G ED VR that, along with the AF-S Nikkor 24-70mm f/2.8G ED lens, is his most used optic. Lorenzo uses the wideangle lens with ND

Inlet, San Francisco, California

Nikon D800,
24-70mm, 1sec
at f/10, ISO 100

The Gunslingers, Central Valley, California
Nikon D300,
70-300mm,
1/3200sec
at f/8, ISO 200

grad filters as it readily accepts a filter holder, unlike the AF-S Nikkor 14-24mm f/2.8G ED lens that he uses mainly at night for its better performance in low light.

Lorenzo also uses an AF-S Nikkor 70-200mm f/2.8G ED VR II. 'Once I got over my instinct to shoot all my landscapes with a wideangle lens, I discovered that sometimes the best parts of a landscape are its details, not its expansiveness,' he explains. 'This lens is perfect for getting in close and capturing the smaller scenes we might miss with a wideangle lens.'

Rounding off his collection is an AF-S Nikkor 50mm f/1.4G lens, which Lorenzo says he uses for capturing shots of his adorable niece, photogenic dog and for more creative shots thanks to its very wide aperture.

Keen hobbyist

Lorenzo is keen to keep his photography as a hobby, rather than a profession. 'It's a passion,' he explains, 'It's fuel for my love of travel and it's a great excuse to spend time outdoors. I do make some income from my photography but I prefer to describe it as "a hobby that sometimes pays for itself". Keeping it as a hobby and a passion rather than a job makes it enjoyable and pressure-free. When I'm not taking photos, I work in IT as a network engineer. Having a day job allows me to pay the bills while also taking time off to travel.'

Fortunately for Lorenzo, he happens to live in one of the most picturesque locations in the world. 'I live only 45 minutes



Sharp images

WE WERE particularly interested to know how Lorenzo achieves the incredible sharpness in his landscape shots. 'I do very little sharpening in post-processing,' he says. 'What I do is typically restricted to small Sharpening and Clarity slider adjustments in Lightroom or Structure slider adjustments in Viveza. Going overboard with sharpening can turn an image "crunchy" very quickly, so I try to get images as sharp as possible in-camera.' Here he reveals some top tips to achieve the look.

Tripod

'A tripod is one of the most critical but sometimes overlooked pieces in the sharpness puzzle. Two years ago I made the switch from an aluminium tripod to a Really Right Stuff TVC-34L carbon-fibre model and I've never looked back. It's incredibly stable and vibration-resistant, which is critical when shooting in windy conditions. Also, it can be adjusted to almost any height and position.'

Aperture

'I shoot most of my landscapes between f/8 and f/11. Using smaller apertures such as f/16-f/22 to increase depth of field may seem appealing, but it comes at a cost – loss of sharpness.'

Focus point

'I choose a focus point about one-third of the way up from the bottom edge of the frame. This is a fairly unscientific technique, but it works for most of my photos. Once I lock in my focus point, I check the rest of the frame for sharpness, using the zoom feature in my live view display.'

Mirror up/ exposure-delay mode

'I use the exposure-delay mode on my D800 to lock up the mirror for a few seconds before the shutter opens. This allows any vibration caused by pushing the shutter release button or from the mirror's movement to fully dissipate before the photo is captured.'

Remote shutter release

'In cases where exposure-delay mode isn't practical, I use a remote shutter release to capture my photos without having to touch my camera's controls.'

Home-made beanbag

'If I'm shooting a long exposure in a windy spot, I often drape a homemade beanbag [an old sock filled with dried chickpeas] over my lens barrel. This has the effect of dampening wind vibration.'



Lorenzo Montezemolo currently lives in the San Francisco Bay Area, California. He is a keen landscape photographer, although he also finds time to produce macro, long-exposure and cityscape images. He describes himself as a photographer, traveller and dog owner. You can find more of Lorenzo's work on his website www.elmofoto.com.

and follow him on Instagram, Facebook, Pinterest, Flickr and Google+ for more frequent updates.

Left: Affordable Lodging, Hamnøy, Norway

Nikon D800,
24-70mm, 1/13sec
at f/10, ISO 100

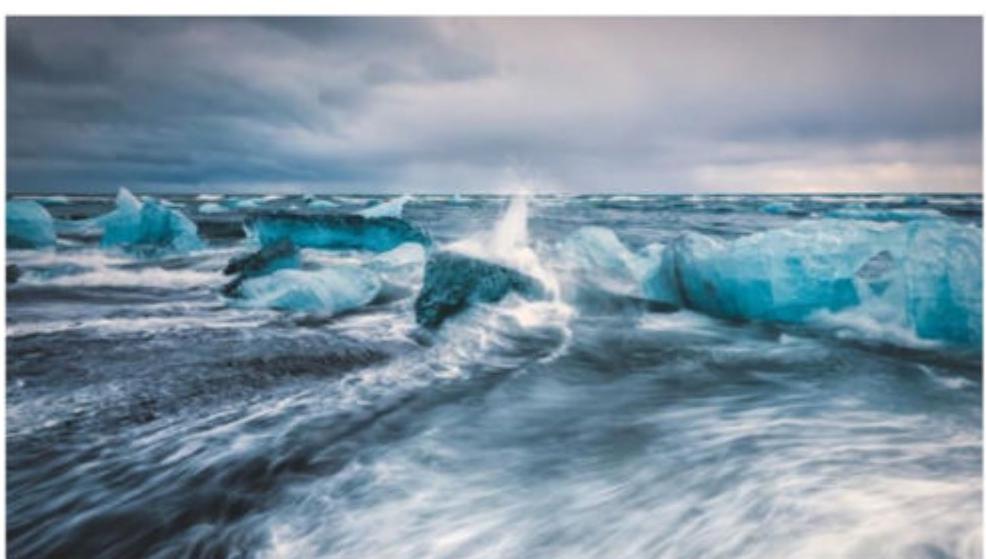
from the California coast, so I can often leave my office and be at a scenic location in time to catch sunset,' he says. 'I love that I'm within driving distance of the ocean and the mountains, and live in a beautiful city. But I also feel very fortunate to be here because the photography community in the San Francisco area is so large, diverse, active and supportive.' Lorenzo names fellow Californian photographers Toby Harriman, Karen Hutton, Sam Post, Vicki Mar and Barry Blanchard as just some of those he follows and admires.

Images from across the world

make up Lorenzo's impressive collection of shots, and he has some ambitious plans for future photography trips. 'My favourite places to photograph [so far] have been New Zealand, Norway and my native Italy. I'm hoping to return to each by the end of 2016 to shoot some new locations and to revisit some of my favourite spots from previous trips,' he explains.

'My favourite places to travel have always been the ones that capture my imagination and inspire me. For me, photography is a way to preserve those very same feelings of inspiration, wonder and beauty. I

Below: Ice-Land, Jökulsárlón, Iceland
Nikon D800,
16-35mm, 0.4sec
at f/11, ISO 50





would also love to visit Patagonia again and perhaps make the crossing to Antarctica.'

However, at the moment places closer to home motivate Lorenzo. 'Because I have a lot of travel plans over the next two years, I'm going to be saving up my time off,' he explains. 'Summer is monsoon season in California's Eastern Sierra, so I'll be spending a long weekend there in July hoping to capture some powerful storms and magical light. I also have some weekend trips planned to Yosemite National Park, Big Sur, the Sonoma Coast and Death Valley.'

Landscape dedication

Landscape photography is popular the world over with a huge number of photographers, but for Lorenzo it holds a special kind of appeal. 'I enjoy landscape photography because it allows me a creative outlet in an environment I find naturally therapeutic and calming,' he says. 'I really like open spaces,

and being outdoors is a perfect change of pace and scenery from my day-to-day office and home life. After all, the last thing I'm thinking about when I'm standing on a cliff or knee-deep in ocean water is the work email I need to send.'

Other genres also appeal to Lorenzo. 'I like cityscapes, macro and long-exposures, to name just a few,' he says. 'I also really enjoy night photography, and while I tend to shoot at sunrise and sunset, I think some of my best photographic work has been done between these times.'

Unsurprisingly for somebody with such a great love of the outdoors, Lorenzo prefers to spend as little time editing as possible. 'I do 80% of my editing work in Lightroom, 10% in Photoshop and 10% in other products, such as plug-ins,' he explains. 'The truth is that while I have just enough skill to do what I need to do, I'm not a Photoshop whiz. Instead, I try very hard to get my exposure correct

Top: Swirl, Hamnoy, Norway
Nikon D800, 14-24mm, 30secs at f/5.6, ISO 400

Above left: That Funky Sound, Southland, New Zealand
Nikon D800, 14-24mm, 1/50sec at f/8, ISO 800

Above right: Somewhere in the Central Valley, California
Nikon D800, 70-200mm, 1/400sec at f/6.3, ISO 100

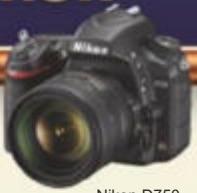
in-camera by using graduated ND filters and by always keeping my eye on the camera's histogram.

'My typical editing workflow is to import my photos into Lightroom where I make the most of my exposure, contrast, saturation and colour balance adjustments. Once the basic adjustments are done, if I want to give the photo more "pop" I would probably use Nik Software's Viveza, which has become one of my favourite tools, or I might decide a more targeted approach is better, in which case I might use adjustment layers and luminosity masks in Photoshop. My last step is always to bring the photo back into Lightroom for any final tweaks, like cropping or vignetting.'

Lorenzo says that if he is trying out a new technique or style, he will often let the photo sit for a few days before revisiting it to see whether or not he still likes it – which is a great tip for anybody experimenting with different editing processes.



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Photographs by Tony Hurst



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LOCATION GUIDE

Gannochy Gorge

The Gannochy Gorge cuts a dramatic swathe across the Angus landscape, as Niall Benvie explains

KIT LIST

▼ Diffuser

If it's sunny, you'll need a diffuser to reduce the contrast in close-ups and reveal maximum detail. If you can get hold of some translucent flyweight envelope stiffener, it provides much brighter, yet even, lighting than most photographic diffusers.



EAST central Scotland isn't known for its dramatic landscapes, so the Gannochy Gorge north of Edzell in Angus comes as an unexpected surprise. Here an ancient river, much more powerful than the North Esk that glides through it today, cut deep into the bedrock, finding weaknesses and working them open to create a narrow wooded ravine extending for about three miles.

The gorge cuts across, rather than follows, the Highland boundary fault, the major geological feature that separates the Scottish Highlands from the Central Lowlands. If you start your walk upstream at the blue door gate (watch your head!), beside the pull-in at the road bridge over the gorge you'll see the North Esk flow over a bed of Lower Old Red Sandstone, which is characteristic of the lowlands. After walking half a mile through beech woods (some planted more than 200 years ago) the river narrows into a set of falls known as 'the Loups', which salmon must clear to continue to their spawning grounds upstream. Shortly after, the gorge flattens and the geology changes to harder metamorphic rocks typical of the Highlands.

The gorge then deepens once again and the river forms many unfathomable dark pools whose edges are orange in the sunlight thanks to the North Esk's peaty water. It's another few hundred metres before the gorge finally gives way to the valley floor of Glen Esk, but not before another set of falls and rocky ramparts.

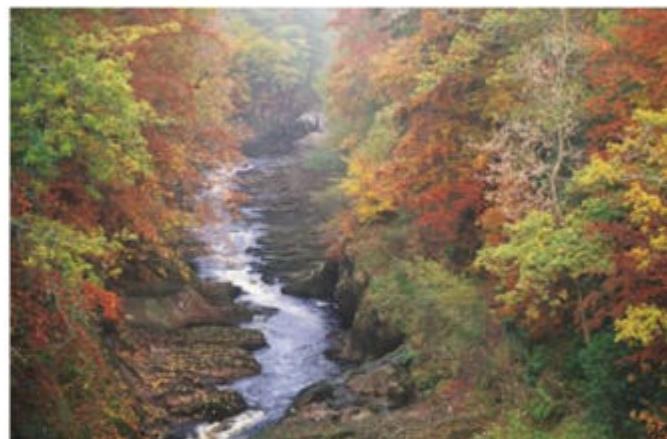


▼ Waterproof trousers

The Gannochy is at its best in the rain and you're going to be on your hands and knees a lot. Páramo Cascada trousers are excellent – until you need to kneel down, then you'll get wet. Take a foam kneeling mat as well.

▼ Tripod

You can't avoid using a tripod here as you'll have lots of very long exposures. A good ball-and-socket head is essential – the gold standard is the Really Right Stuff BH-55. Start saving now.

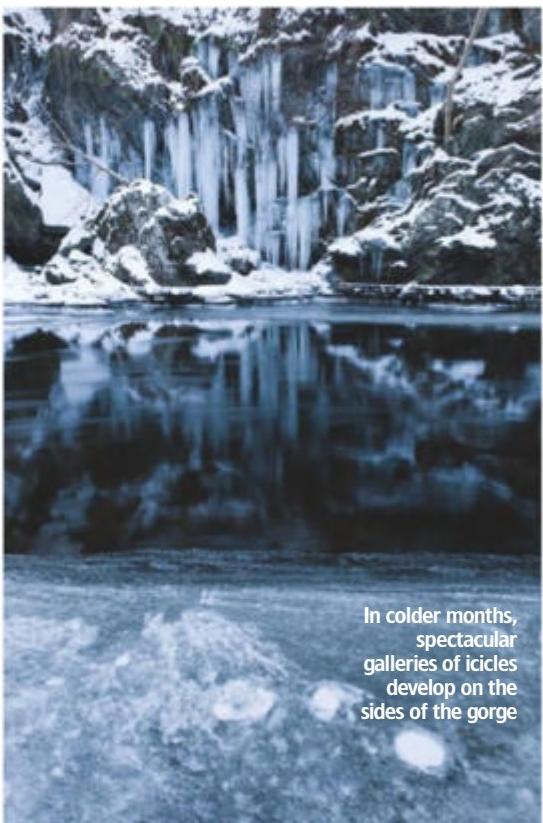


Above: A wet day can deliver rich colours to the lichen and mosses that cover the beech trees along the bank
Right: Colourful leaf fall can be accentuated with long exposures during the autumn as the leaves flow along the river



Niall Benvie

Niall has worked for 22 years as a photographer, writer, designer and guide. He was married in the wood above the Gorge! www.niallbenvie.com



Shooting advice

Make a day of it

The walk from the blue door to the end of the trail (where there is space for three cars to park) takes about 45 minutes if you don't stop, but in such a detail-rich location you'll need a day at least. There is so much to photograph at any time of the year.

Best conditions

I like the Gannochy Gorge best on a wet day. The colours of the lichen and mosses that encrust the beech trees become more vivid, and even on the dullest days in summer there is still a gentle contrast between the leafy parts of the wood and the more open areas around the river. The North Esk rises and falls dramatically in response to heavy rainfall, so it's best to work back a bit from the river when it has been raining steadily. The best autumn colours in Angus are found here during the first week of November and spectacular galleries of icicles develop on the sides of the gorge during prolonged frosty spells.

While there are one or two obvious views – from the road bridge and at the Loups – much of the attraction of the site lies in the detail of its tree trunks, rocks and leaves. As such, a 100mm macro lens (shorter ones often don't give you enough working distance to use diffusers or reflectors) will be most useful, along with a 12-24mm or 16-35mm optic, depending on your camera's sensor size.

Food and lodging

Alexandra Lodge and Doune House in Edzell are recommended for accommodation. If you want a cup of coffee or lunch, No.63 or The Tuck Inn, also in Edzell, will satisfy you.

In colder months,
spectacular
galleries of icicles
develop on the
sides of the gorge

In association with
SIGMA

APOY 2015

Amateur Photographer OF THE YEAR COMPETITION

NIGHT LIFE

We're off to a great start in APOY 2015. Here are the top 30 images from APOY round 1 **Night Life**

Dave Stewart from Edinburgh is the winner of round 1, Night Life (Low Light Photography), of APOY 2015. Dave will receive a Sigma 35mm f/1.4 DG HSM | A lens, an EF-610 DG Super flashgun and a USB dock worth a total of £1,099.97.

Using a cutting-edge design and state-of-the-art production technology, Sigma has honed the performance of its 35mm f/1.4 DG HSM | A lens to the point where it can do full justice to the expressive power of the very latest digital cameras. With a large f/1.4 aperture, this optic can achieve the highest level of brightness with an attractive blur for wideangle images. The fast f/1.4 aperture also enables you to capture unique pictures in a variety of scenes, such as evening views and indoor handheld portraits.

The EF-610 DG Super electronic flash features a powerful Guide Number of 61m @ ISO 100 and is designed to work with the latest TTL auto-exposure systems of all popular manufacturers' digital and

film SLR cameras. The autozoom function automatically sets the optimum illumination angle in accordance with the focal length of the lens in a range from 24mm to 105mm. When the built-in Wide Panel is used, the flash can cover an angle of 17mm. For bounce flash, the flashgun head can be tilted up by 90°, to the left by 180° or to the right by 90°. It can also be tilted down by 7°, allowing ease of use for close-up photography.

Among the advanced features of this flash is a modelling function, multi-pulse, TTL wireless, FP (high speed), rear-curtain synchro and manual mode, which allows the photographer to set the flash power level by up to 8 stops.

The Sigma USB Dock enables photographers to update firmware and customise features of the lens via Sigma Optimization Pro software, which is available to download from Sigma's website.

Our congratulations also go to Svetlana Volkova, from Latvia, who was second, and Michael Marsh, from Kent, in third place.

The 2015 leaderboard

In this first round of APOY 2015, Dave Stewart from Edinburgh takes top spot with his image of St Abbs Lighthouse in the Scottish Borders. Following just behind in second place is Svetlana Volkova from Latvia, while in third place we have Michael Marsh.

1	Dave Stewart	50pts	6	Chris Evans	45pts
2	Svetlana Volkova	49pts	7	Lee Acaster	44pts
3	Michael Marsh	48pts	8	Tomer Eliash	43pts
4	Alireza Teimoury	47pts	9	Simon Patient	42pts
5	Graham Borthwick	46pts	10	James Mills	41pts



1st

1 Dave Stewart
Edinburgh 50pts

Canon EOS 7D Mark II, 10-22mm, multiple exposures, filter

Shooting at night is not an easy task. With so many aspects to consider (exposure, composing in low light, and so on), it can be difficult to ensure that you come away with an engaging shot. It's heartening to see so many people take on the challenge and here we have a shot that stood out from the others. This image consists of a blend of several exposures of St Abbs Lighthouse in the Scottish Borders. It's an incredible image and a more than worthy first place



2



2nd

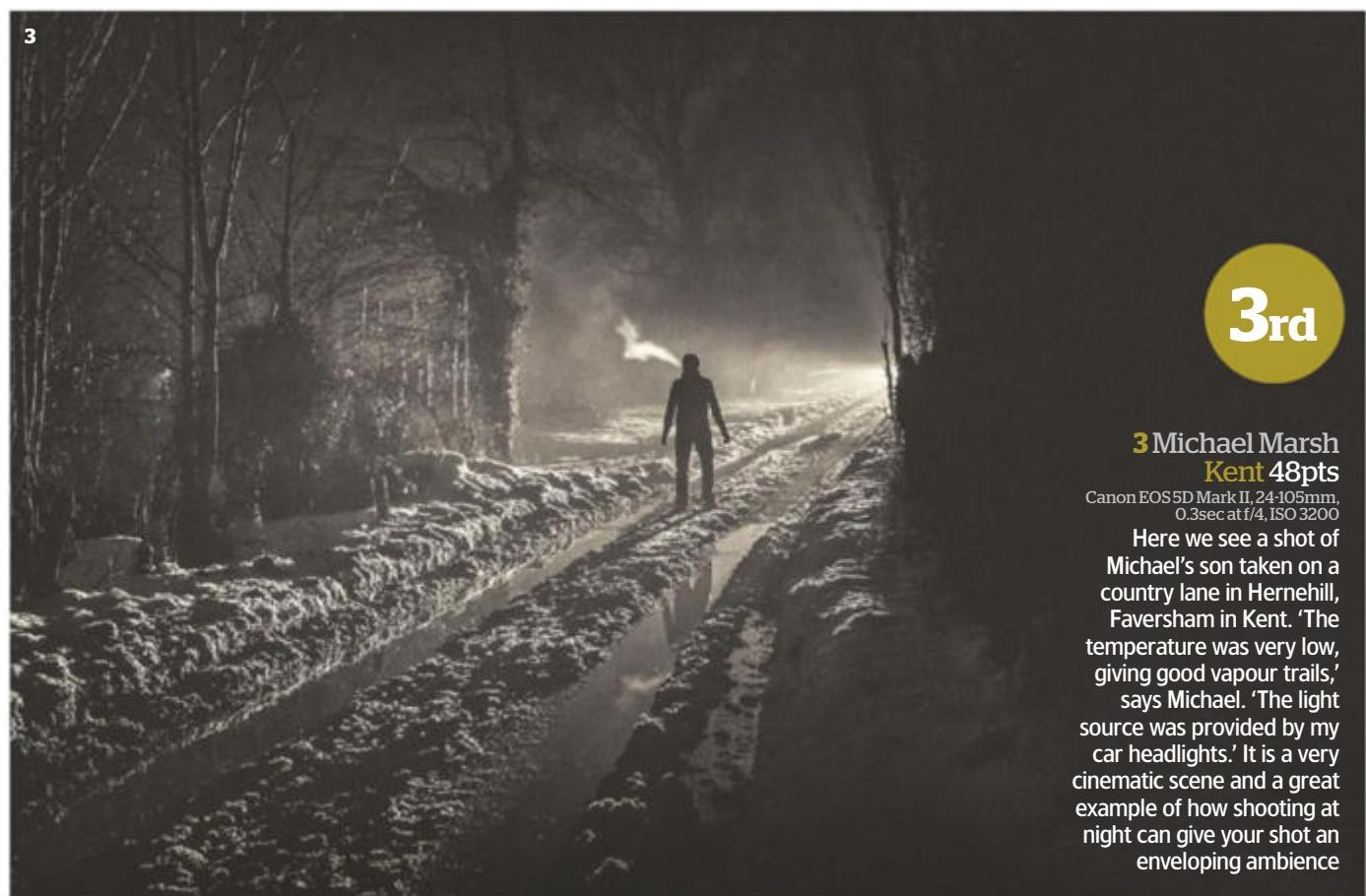
2 Svetlana Volkova Latvia 49pts

Canon EOS 5D, 35mm, 0.5sec at f/5, ISO 100

In second place is Svetlana Volkova with a shot that has so much going for it. The atmosphere bleeds from the image and the inclusion of the silhouette with the umbrella lends the scene a near cinematic quality. The diffusion of the light through the evening mist is a particularly nice quality, as are the long shadows leading our eye into the subject



3



3rd

**3 Michael Marsh
Kent 48pts**Canon EOS 5D Mark II, 24-105mm,
0.3sec at f/4, ISO 3200

Here we see a shot of Michael's son taken on a country lane in Hernehill, Faversham in Kent. 'The temperature was very low, giving good vapour trails,' says Michael. 'The light source was provided by my car headlights.' It is a very cinematic scene and a great example of how shooting at night can give your shot an enveloping ambience

4 Alireza Teimoury Canada 47pts

Canon EOS 5D, 24-105mm, 187secs at f/4, ISO 1600

In this shot taken in the Himalayas, we see how vital it is to ensure that you include an engaging foreground subject

5 Graham Borthwick**Gloucestershire**

46pts

Canon EOS 5D Mark II, 25-105mm, 1/100sec at f/4, ISO 1250

This stunning image effectively communicates night-time revelry and makes excellent compositional use of a variety of busy elements

6 Chris Evans London

45pts

Nikon D800, 24-70mm, 1/30sec at f/2.8, ISO 1250

Chris has found the perfect subject here. The street sign is a great touch

7 Lee Acaster Suffolk

44pts

Canon EOS 5D Mark II, 100mm, 1.6secs at f/11, ISO 100

This monochrome shot shows, in Lee's words, fir trees looming out of the darkness in the hour before dawn in Thetford Forest, looking over their deceased relatives

8 Tomer Eliash Israel

43pts

Canon EOS 5D Mark II, 16-35mm, 1/25sec at f/2.8, ISO 3200

Not all night images have to be taken outdoors. Here we see a monk working on his cleaning duties very early in the morning in the Church of the Holy Sepulchre in Jerusalem

9 Simon Patient Essex

42pts

Canon EOS 1D Mark III, 24-70mm, 2.5secs at f/9, ISO 160

This shot is, by Simon's own admission, very lucky. The storm overhead rages on as life on Brighton's streets carries on as normal

10 James Mills Derbyshire

41pts

Canon EOS 5D Mark III, 14mm, 204secs at f/8, ISO 200

This shot was taken at the Magpie Mine in the Peak District. Everything was lit with a single source of light – a torch

11 Simon Anderson East Sussex

40pts

Nikon D7100, 10-20mm, 57secs at f/9, ISO 100

Here we find Simon experimenting with wire wool. He combined two shots in order to get some detail back in the shadows

12 Amri Arfianto UAE

39pts

Sony Alpha 850, 24mm, 30secs at f/5.6, ISO 800

The repetition of lines in the sand (to match the trails) provides an intriguing visual device

13 Matt Parry Cheshire

38pts

Canon EOS 5D Mark III, 16-35mm, 30secs f/18, ISO 100

Matt's image is the kind of shot that demands repeated viewings in order to appreciate the subtle elements that make it so successful

14 Adele Spencer Ireland

37pts

Canon EOS 6D, 24-105mm, 30secs at f/22, ISO 400, Lee Little Stopper

Using a Lee filter has given the ocean a glassy lustre, and retained the movement of the wheel as well as the atmosphere of the sky

15 David Queenan West Lothian

36pts

Nikon D610, 18-35mm, 30secs at f/16, ISO 100

Natural elements and industry come together to form an image that benefits from diffused light and geometric form

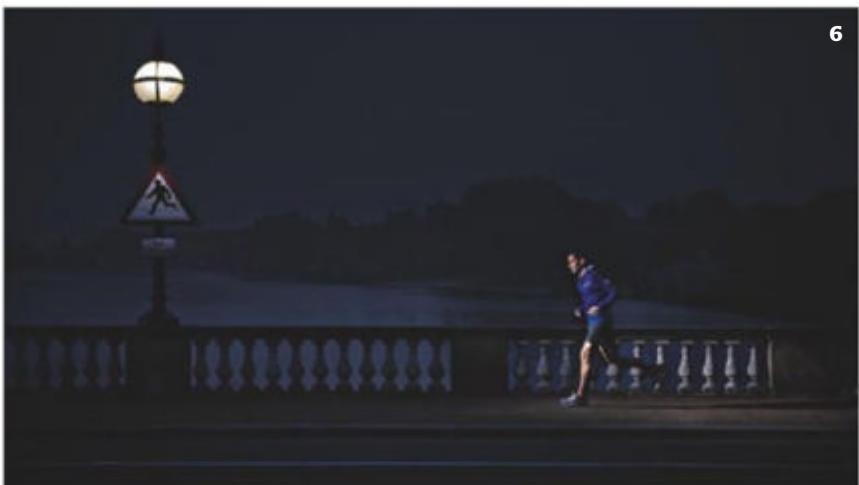
16 Graeme Youngson Aberdeen

35pts

Canon EOS 600D, 18-50mm, 1/10sec at f/5, ISO 800

This fascinating image was taken at the Wailing Wall in Jerusalem in the evening at the end of the Sabbath. Graeme says he was fascinated by the mix of the old and the new





17 Elisa Bortolotti Italy 34pts

Nikon D40, 18-55mm, 20secs at f/22, ISO 200

This is a lovely take on the light-painting theme. It's a technically interesting image and one that hints at a melancholic narrative

17



18 Naf Selmani London 33pts

Nikon D7100, 10-20mm, 1/20sec at f/3.5, ISO 800

Converting this image to monochrome has emphasised the details of the brickwork and lighting found in the Underground station

18



19 Mike Lowthian Aberdeenshire 32pts

Canon EOS 1D X, 17-40mm, 30secs at f/5.6, ISO 12,800

Sparse elements have come together to create an eerie image of a coastal scene

19



20 John Hartshorne West Midlands 31pts

Nikon D600, 50mm, 3secs at f/11, ISO 100

John took six shots in portrait mode with a 30% overlap on each. He then used Photomerge in Photoshop to blend the images

20



21 Jim Tate London 30pts

Nikon D90, 18-55mm, 106secs at f/7.1, ISO 200

The mist, coupled with the reflections in the pond, has given the image an unusual and disconcerting night-time atmosphere

21

22 Steven Reid Wiltshire 29pts

Canon EOS 5D Mark II, 24-70mm, 3.2secs at f/8, ISO 640

'The photo was taken during an organised photography event with re-enactors freezing in place so we could get the shot,' says Steve

22

23 Andrew Howe Cheshire 28pts

Nikon D5100, 10-20mm, 383secs at f/11, ISO 100

Andrew waited for high tide to coincide with dusk for this shot of Antony Gormley's statues

23

24 Ben Pike Bedfordshire 27pts

Olympus OM-D E-M1, 20mm, 1/60sec at f/1.8, ISO 800

Converting to monochrome reduces the image down to its most basic forms in order to bring sense to the chaotic scene

24

25 David Ball Nottinghamshire 26pts

Canon EOS 6D, 17-40mm, 13secs at f/11, ISO 160

We had a few shots of the Elizabeth Tower, but David's image stood out due to the angle of view, frozen pedestrians and traffic trails

25

26 Kevin Crozier Worcestershire 25pts

Canon EOS 70D, 60mm macro, five 1sec exposures at f/8 focus stacked, ISO 400

This image was unique in its subject and execution for this round of APOY. Kevin's shot was lit with a candle placed on the window sill

26

27 Hayri Kodal Turkey 24pts

Sony Alpha 850, 1/13sec at f/2.8, ISO 800

By panning the camera with the tram, Hayri has kept the subject in sharp focus while blurring the background

27

28 George Fisk Kent 23pts

Canon EOS 5D Mark II, 17-40mm, 10secs at f/10, ISO 100

The endless twists and trails of colour and light reveal themselves with repeated viewings

28

29 Sirsendu Gayen India 22pts

Nikon D7000, 12mm, 1/20sec at f/5.6, ISO 1000

The two characters on stilts tower above the pedestrians and consequently stand out within the overcrowded street scene

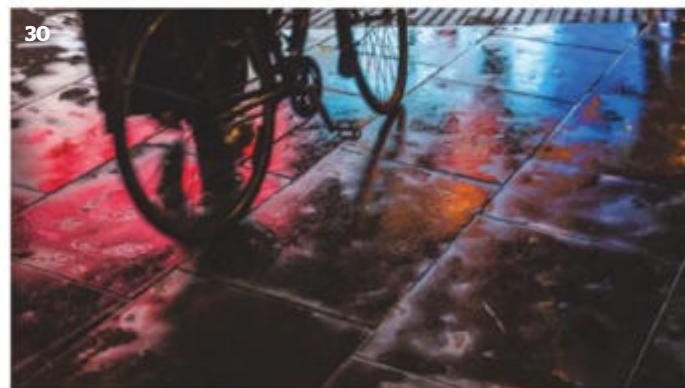
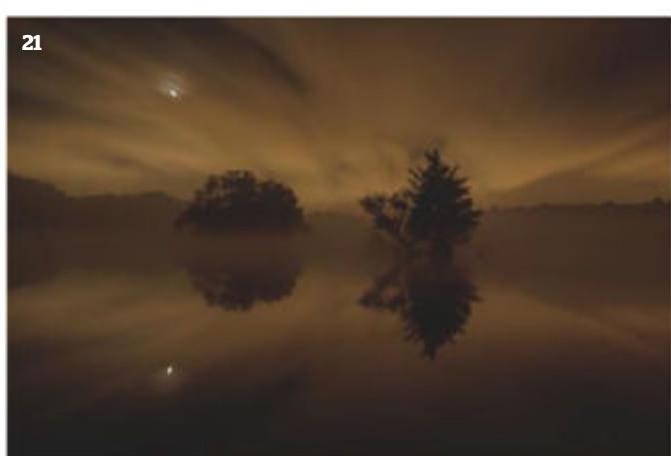
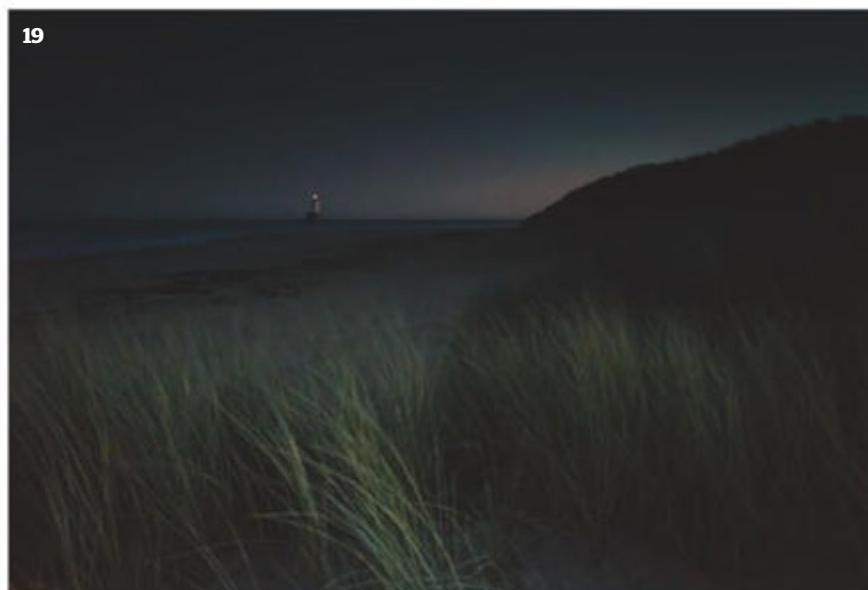
29

30 Theunis Viljoen Shropshire 21pts

Nikon D800, 50mm, 1/40sec at f/11, ISO 4000

Getting so close in to the scene has given the image a near-abstract quality and revealed the saturated colours of the inner city

30



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Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

Selectively darkening an image

THIS photograph by Paul Rayner has a lot of potential. It was shot with a zoom lens using a standard focal-length setting, and shooting close to the subject creates a well-balanced composition, with the youngster filling the foreground. The original JPEG capture was slightly overexposed, but this is not necessarily a bad thing, so long as there is no noticeable highlight clipping (which

there wasn't in this case). The master image can always be edited later to achieve the desired exposure balance.

In this instance, I felt that darkening the overall photograph would help restore the natural intensity of the colours in the scene, but I didn't want to darken the child in the foreground too much – I therefore chose to mask the outline to adjust the exposure separately.

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

BEFORE



AFTER



1 Straighten the image

The first step was to straighten the image, which I did using the Crop tool. I then selected the Straighten tool from the options bar and dragged along the horizon line. Alternatively, you can hold down the Command key (Mac), or Control key (PC) while the Crop tool is selected to activate the Straighten tool.



2 Add a darkening exposure

Having done that, I went to the Filter menu to select the Camera Raw filter, which is available as a Photoshop filter for users of Photoshop CC. I applied a darkening Exposure adjustment combined with some tweaks to the Contrast, Shadows, Whites and Blacks sliders to improve the tonal appearance.



3 Add radial adjustment

Finally, I selected the Radial Filter tool and added a radial adjustment that quickly darkened the outer area while leaving the young child in the foreground unaffected. I then refined the adjustment by switching to the Brush edit mode and used the Brush tool to create a more accurate mask, combining this with a more extreme darkening exposure adjustment.

AFTER



BEFORE



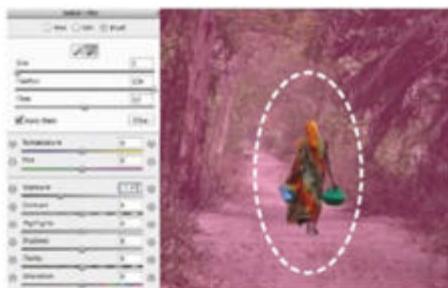
Increasing the colour contrast

SHYMAL Basu's interesting photograph was also shot as a JPEG, and here I was able to use the Photoshop CC Camera Raw filter to apply a selective darkening adjustment. You'll see I only darkened the surrounding forest

while the exposure on the woman is more or less the same. By making the forest appear darker, I was able to add more richness to the colours in the foliage and create a greater tone and colour contrast between

the woman and her surroundings.

The settings shown in Step 2 reveal that I also applied a negative Contrast adjustment in order to selectively soften the contrast in the outer areas, as well as darken the tones.



1 Radial Filter adjustment

I began by going to the Filter menu and choosing the Camera Raw filter. Having done that, I selected the Radial Filter tool and added a Radial Filter adjustment that darkened the outer area. With the Mask option ticked, I switched to the Brush edit mode, then with 'Auto Mask' ticked, I selectively edited the mask to mask everything but the woman in this scene.

2 Fine-tuning

Having established a satisfactory mask for the woman, I then set about fine-tuning the Radial Filter adjustment settings. I applied -61 Contrast in order to soften the tones in the surrounding forest. I also applied a -32 Highlights setting to dull the highlights and I added a +19 Saturation boost to make the colours appear more vibrant.

3 Improving tonal contrast

In this final step I switched to the Basic panel, where I applied the settings shown here to improve the overall global tonal contrast and expand the tonal range. You will notice that I also desaturated the overall Vibrance – since there was now a nice colour contrast between the woman and the forest, the saturation could do with being tamed slightly.

Camera Raw filter adjustment masking

WHEN working with Camera Raw in Photoshop CC, you have the ability to Brush edit the mask used for filtered adjustments, such as when working with the Graduated or Radial Filter adjustments. This gives you dual control over the adjustment

masking, resulting in a precise, manually edited mask, as well as a dynamic, soft-edge-adjustable mask that can be controlled separately using the regular filter adjustment edit controls. It usually helps if you tick the Mask option when working in

Brush edit mode so you can clearly see the effect your brushwork is having on the mask. Sometimes it can be useful to check the Auto Mask option, which will help the Brush tools auto select areas based on tone and colour.



Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com

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Is this the ultimate app for landscape photographers?

Michael Topham tries it out

At a glance

- Gives localised sunset and sunrise information
- Reveals direction of light at any given location, indicated by coloured lines

THE QUALITY of light and the precise time at which you capture an image is key to creating the best images of the great outdoors.

Estimating the time of a sunrise or sunset isn't always easy, particularly if you're shooting in a new or unknown location. The Photographer's Ephemeris has long been one of our favourite apps, and version 3.0 is now available to download on iOS and Android mobile devices through the App Store and Google Play. It has been designed to assist landscape photographers in the field by supplying detailed information about how light falls at any given time – for any location on earth.

Opening the app for the first time, you soon appreciate how sophisticated it is, with options to pinpoint your current location, search for a new location on Google Maps or search specifically by location name. After finding and plotting a location, the app instantly reveals the sunrise and sunset times, but also reveals the direction of the light on the map using coloured lines. Helpfully, the app displays the current direction of light as well – revealed on the map by a thin orange line.

Verdict

The best thing about this app is the way it presents very precise and accurate location information in an easy-to-understand manner. It could make the difference between arriving at your location at the perfect time to get the shot or missing it altogether. Its usefulness extends to working out how the light will fall on a subject or scene at any time of the day. It's a must-have app for any serious landscape photographer or those wanting to research a location thoroughly before a visit. The information it offers for the price is superb.



ALSO CONSIDER

OS MapFinder

Free to download (in-app purchases extra), available on iOS and Android. This mapping app enables users to view, navigate and download the most up-to-date OS Landranger (1:50,000) and OS Explorer (1:25,000) maps of Great Britain in high resolution. Ideal for landscape exploring.



Focalware

£3.99, available on iOS. This compass app features GPS support and doesn't require an internet connection to work – ideal if you find yourself in a remote location. As with The Photographer's Ephemeris, it calculates sun and moon positioning.



My Tide Times

Free to download, available on iOS and Android. Those who enjoy photographing seascapes will want an intuitive app to check the tide times before setting out. My Tide Times is free to download, recognises your nearest locations and is very simple to use.



Manfrotto KLYP+ Deluxe Photo Kit

£109.95
www.manfrotto.co.uk

MANFROTTO'S latest KLYP case has been designed for Apple's iPhone 6 and 6 Plus, and when purchased in the Deluxe Photo Kit it features a number of extra accessories. The kit contains a

three-LED light, with a choice of three different power settings.

The brightest of these settings works well as a fill light for photos or video when shooting outside, and is bright enough to cause your subject to squint.

Attaching the light to the case involves sliding the base of the light to the edge of the case. There is also a useful tripod mount adapter that slides off the base of the light and onto the case, allowing the iPhone to be mounted to a tripod.

Alternatively, it can be left on the light so the light can be mounted on a tripod.

Perhaps most exciting for photographers are the two lenses, a telephoto and fisheye, that complete the kit. These small lenses screw onto the case in front of the phone's camera, and act as conversion lenses. The telephoto lens provides 3x magnification, which equates to a 105mm equivalent field of view, making it great for portraits. The fisheye lens gives a hemispherical field of view, so besides the obvious fisheye distortion there is also some strong vignetting in the very corners.

Overall, the kit is good. The light is small but powerful, the lenses do the job they were designed for and the addition of the tripod mount is useful. Disappointingly, however, the actual KLYP case feels quite plasticky and flimsy – and not somewhere you'd want to safeguard your expensive, stylish and valuable iPhone.

Richard Sibley



Amateur Photographer

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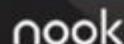
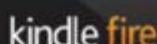


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The 0.75x Ultra-Wide Converter gives a 21mm lens, with excellent results at apertures of f/5.6 and smaller



Sony FE 28mm f/2

The smallest of Sony's latest round of FE lenses is well worth considering, as **Andy Westlake** finds out

When Sony first showed an array of new FE lenses to fit its Alpha 7 series of full-frame compact system cameras in January, our attention was perhaps understandably drawn to the big guns – particularly, the fast 35mm f/1.4 and the 90mm f/2.8 macro. In comparison, the more modest FE 28mm f/2 wideangle optic slipped slightly under the radar – even with its dedicated bayonet-mount ultra-wide and fisheye converters. But after a couple of weeks shooting with it, I've come to the conclusion that it's worthy of rather more serious consideration.

At around £400, the 28mm f/2 is the least expensive FE lens. Sony calls it an excellent choice as a second lens to supplement a kit zoom, but I'm not quite so sure – personally, I'd suggest the 55mm f/1.8 as a better general-purpose option. Instead, as a fairly fast wideangle prime, it's an interesting choice

for low-light shooting of landscapes, interiors and the like.

More interestingly, with its matched converters the 28mm becomes three lenses in one. Add the £220 (SEL075UWC) Ultra Wide Converter and you get a 21mm f/2.8, and with the £280 (SEL057FEC) Fisheye Converter you get a 16mm f/3.5 fisheye with a 180° diagonal angle of view. In effect, you get three lenses for the same price as the FE 24-70mm f/4 OSS zoom alone. We'll examine the converters later in this article, but for now let's take a closer look at the 28mm f/2 prime lens.

Features

It may be a plain-looking lens on the outside, but the 28mm optic doesn't skimp when it comes to the optics. The nine-element, eight-group design includes two ED glass elements, two aspheric elements and an advanced aspheric element to suppress



distortion and chromatic aberration. Unusually for a full-frame 28mm lens, it uses an approximately symmetric optical formula, which should also help minimise any optical flaws.

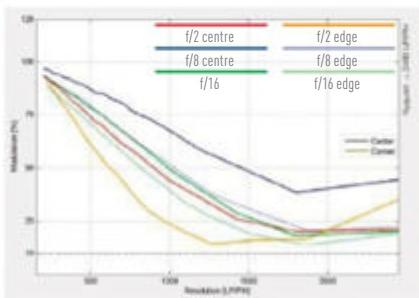
An internal focus design is employed, with a silent linear stepper motor to drive the focus group. As with other FE lenses, manual focus is electronically driven, and the focus ring has no end-stops to its movement. At the lens's minimum focus distance of 29cm, a maximum magnification of 0.13x is achieved. It's worth noting here that there's no optical image stabilisation on offer.

Nine curved blades make up the aperture diaphragm, which is capable of stopping down to f/22 in 1/3-stop increments. Filters can be attached to the lens via a 49mm thread that does not rotate on focusing, which

Sony FE 28mm f/2

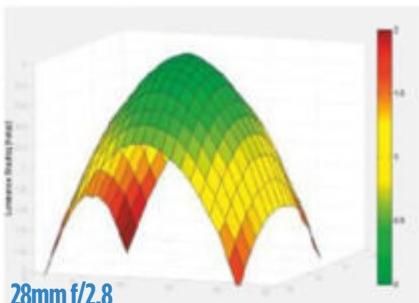
Resolution

Our Applied Imaging tests reveal that the 28mm behaves much as we'd expect for a fast prime. It's pretty sharp in the centre of the frame wide open, but the edges lag behind. Peak central sharpness is achieved at f/4, with best overall sharpness around f/8-f/11. At smaller apertures the image softens due to diffraction.



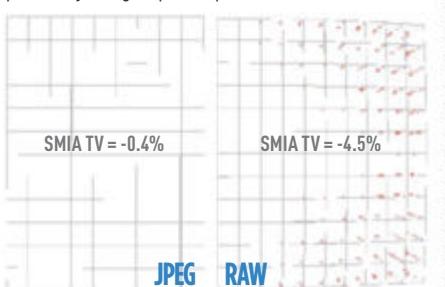
Shading

With shading compensation turned off, the 28mm gives extremely marked vignetting, at more than 2 stops in the corners at f/2 on full frame. Stopping down to f/4 reduces this to about 0.8 stops, beyond which there's no further improvement. Turning on vignetting compensation essentially eliminates any visible shading effect.



Curvilinear distortion

Like most other CSC lenses, the 28mm uses software-distortion correction as an integral component of its design. This means that JPEG images exhibit essentially no distortion, but uncorrected raw files show strong barrel distortion. However, this is easily corrected in raw conversion, preferably using a specific profile for the lens.



should be welcomed by users of polarisers and grads. The bayonet mount accepts the supplied petal-shaped plastic hood, as well as the two converter lenses.

The 28mm is designated an FE lens for full frame, but with a standard E mount it will also fit onto Sony's APS-C-sensor compact system cameras. On these it will give a 42mm (equivalent) angle of view, making it an attractive option as a fast normal prime that offers a very natural perspective to images. It is therefore a particularly attractive option for anyone using both formats side-by-side.

Build and handling

Measuring 64mm in diameter and 60mm long, the 28mm is one of Sony's smallest FE lenses, second only to the 35mm f/2.8 ZA. I find it is especially well matched to the compact Alpha 7 bodies, and at 200g it adds little to the overall weight.

This makes it considerably more portable than similar-spec DSLR lenses like Nikon's recent 28mm f/1.8G, which measures 73 x 81mm and weighs 330g – a direct advantage of the smaller back-focus distance afforded by the mirrorless E mount.

The lens barrel is made of aluminium alloy, and feels robust despite its light weight. Sony says the lens is resistant to dust and moisture, which makes it a good companion to the Alpha



Sony Ultra Wide and Fisheye

WHAT makes the Sony FE 28mm f/2.8 lens really stand out is its compatibility with the matched 0.75x Ultra Wide Converter and 0.57x Fisheye Converter. These bayonet onto the hood mount, clicking firmly into place, and are released via sprung, sliding switches on their barrels. Both adapters have the same standard of construction as the lens, with aluminium-alloy barrels and splash resistance. When attached, they feel almost like an integral part of the lens, although the Fisheye Converter in particular feels quite front-heavy.

Both converters have built-in petal hoods, and cleverly designed caps to fit over them. They also come with rear caps, which fall off far too easily. Neither has a thread to attach filters.

A sensor in the 28mm lens detects when a converter has been attached, and passes this information on to the camera. This allows it to apply the requisite lens corrections, and identify the use of the adapters in the image files' Exif data, which are recorded as FE 21mm f/2.8 and FE 16mm f/3.5 fisheye. The focal-length information is also used by the Alpha 7 II's in-body image-stabilisation system to work correctly. The maximum available

aperture is limited with each, and Sony says that this is to maintain image quality.

Image quality

Front-of-lens adapters tend to get a bad press for image quality, mainly because most are cheap. However, with this pair, Sony has been able to match the optics specifically to the prime lens, giving combinations that work well.

Looking first at the Ultra Wide Converter, this is noticeably soft at f/2.8, but improves quickly on stopping down. At f/5.6, only the extreme corners of the frame are soft, and I'd be happy using it for highly detailed landscapes at apertures of f/8 through to f/16. The Zeiss FE 16-35mm f/4 may do better, but I doubt that you'd see much difference in an A3 print.

The story is broadly similar with the Fisheye Converter, although with its more extreme optics, smaller apertures have to be used to get the best results. Edges and corners are rather soft and blurry wide open, and the lens has to be stopped down to f/8 at least (and preferably f/11 or f/16) for them to really sharpen up. But at this point, images are impressively crisp all the way across the frame.



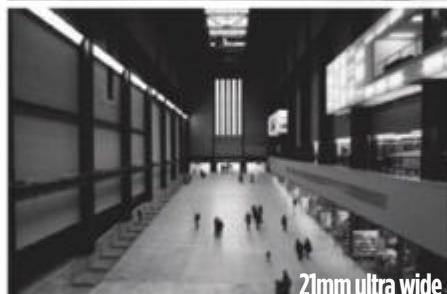


Stopped down to f/8 or f/11, the 28mm gives excellent sharpness into the corners

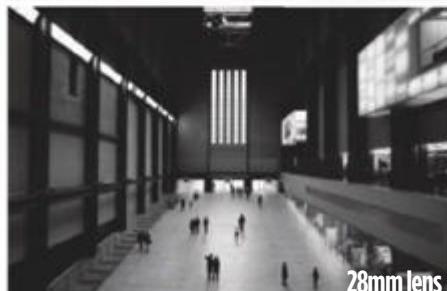
Converters



16mm fisheye



21mm ultra wide



28mm lens

7 models for landscape shooters. The only external control is the finely ridged and smoothly rotating focus ring.

Autofocus

Driven by a linear stepper motor, autofocus is almost completely inaudible during stills and movie use. When used on the Alpha 7 and 7R autofocus is reasonably quick – not breathtakingly fast as on some other compact system cameras, but it's not obviously slow, either. As we'd expect from an on-sensor AF system, accuracy is excellent even when shooting at f/2 – none of the 300 or so real-world shots I took with the lens was remotely out of focus.

Image quality

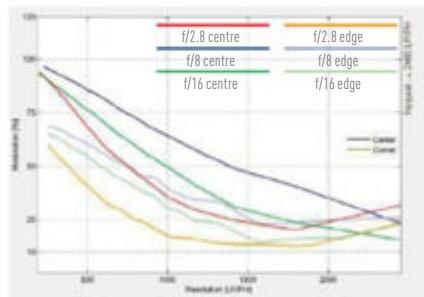
I tested the Sony FE 28mm f/2 lens predominantly on the 24.3MP Alpha 7, and found that it delivers consistently good-looking images. It's pretty sharp wide open, although there's a noticeable drop-off in crispness towards the edges and corners of the frame. These improve quickly on stopping down, and even for landscapes with lots of corner-to-corner detail I'd be perfectly happy shooting at f/5.6. On full frame, of course, you'll likely want to stop down at least this far, and more likely to f/8 or f/11, to achieve sufficient depth of field.

When it comes to assessing other aspects of the lens's image quality, we first have to understand how this lens is designed. Like almost all CSC designs, the Sony FE 28mm f/2 is based around a combination of optical and software corrections. Sony considers distortion correction to be obligatory, meaning you can't turn it off in-camera. Because of

Sony FE 21mm f/2.8

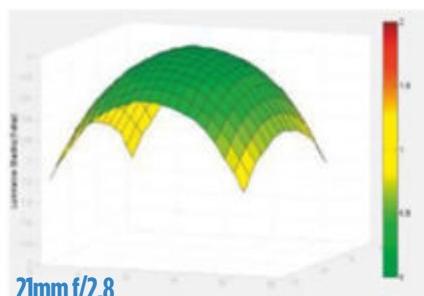
Resolution

Our tests show that the Sony Ultra Wide Converter gives distinctly soft results wide open, but is much better at smaller apertures. Peak sharpness is achieved at f/5.6 through to f/11, although the edges of the frame never quite catch up with the centre. Stopping down further induces diffraction softening, especially at f/22.



Shading

With the Ultra Wide Converter in place, we see moderately strong shading wide open at f/2.8, with around 1.2 stops fall-off in the corners. This drops to around 0.9 stops at smaller apertures. With shading compensation turned on, the camera will correct for it automatically.



Curvilinear distortion

Here we see the benefit of software-aided lens corrections. The Ultra Wide Converter brings distinctly strong barrel distortion when we examine uncorrected raw files, but because the camera knows all about this, it is able to correct the JPEG output such that only a little distortion is left.





With a 180° diagonal view, the Fisheye Converter 0.57x gives strong curvature to straight lines

 this, images shot with this lens show no visible curvilinear distortion in normal use – straight lines along the edges of the frame are rendered correctly. However while raw files will be automatically corrected by Sony's own software, this isn't the case with third-party programs such as Lightroom or Adobe Camera Raw. Here you'll probably want to use profiled lens corrections, especially for subjects with straight lines such as architecture.

Vignetting and lateral chromatic aberration are also corrected in-camera by default. However, if you happen to like colour fringing and dark corners, you can choose to turn these corrections off.

Turn off shading compensation, though, and you'll see very noticeable corner darkening wide open, which is still quite strong at f/2.8 and never fully goes away. Normally I don't mind a bit of vignetting, but on this lens it's sufficiently strong that it can detract from the image. If I were shooting predominantly in JPEG format, I'd leave in-camera compensation turned on, which clears it up completely. However, if I were shooting raw I'd probably turn the menu setting off and correct in post-processing.

When it comes to chromatic aberration, the lens shows visible red/cyan fringing towards the corners if you disable in-camera compensation, or develop raw files without applying corrections. Again, though, it's easy to correct without detriment to the image. There's also visible colour fringing in out-of-focus regions when shooting at large apertures, but no more than expected of a fast prime.

Wideangle lenses can often give somewhat fussy, unattractive blurred backgrounds, but not the Sony FE 28mm f/2. Shot wide open with close subjects, it tends to give quite attractive bokeh that doesn't excessively distract the eye from the main subject.

Our verdict

I WASN'T expecting all that much from the little Sony FE 28mm f/2 lens – with no Zeiss or G badge, it doesn't overtly boast of its credentials. Yet the more I used it, the more I thought that it's precisely the kind of FE lens Sony needs to be making for the Alpha 7 system. It offers a combination of decent image quality, relatively large maximum aperture, compact size and reasonably affordable price that hitherto has been lacking from the company's full-frame E-mount range.

This 28mm lens may not be quite as optically stunning as the Zeiss-branded 55mm f/1.8 or 35mm f/2.8, but it's still pretty sharp wide open, and once it's stopped down to normal working apertures of, say, f/5.6 to f/11, it's very good indeed. It's also small and light enough to slip into your bag and carry around, whereas larger lenses may be left behind.

Sony's matched adapters also work rather well with the 28mm f/2 lens, and when used with care they can give very good image quality. In terms of operation, there's little compromise, either. For example, autofocus and metering are completely unaffected. Indeed, my main gripe is that you can't use filters with the Ultra Wide Converter.

Despite this, though, if I were buying the 28mm lens, I'd probably get it in a kit with the Ultra Wide Converter, simply because it gives another useful focal length for not a lot extra money. I'm more ambivalent about the Fisheye Converter, because it's distinctly bulky and I don't have much use for fisheyes in general. Then again, it does give an inexpensive option for occasional use.



Amateur
Photographer
Testbench
Recommended
★★★★★

Data file

Sony FE 28mm f/2
Price £400
Filter diameter 49mm
Lens elements 9
Groups 8
Diaphragm blades 9
Aperture f/2-22
Minimum focus 29cm
Length 60mm
Diameter 64mm
Weight 200g
Lens mount Sony E

Data file

**Ultra Wide
Converter 0.75x**
(SEL075UWC)
Gives 21mm f/2.8
Price £220
Lens elements 4
Groups 4
Length 72mm
Diameter 51mm
Weight 267g

Data file

**Fisheye Converter
0.57x (SEL057FEC)**
Gives 16mm f/3.5
fisheye
Price £280
Lens elements 5
Groups 4
Length 58.5mm
Diameter 89mm
Weight 418g

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At a glance

- 24.2-million pixel, APS-C-sized sensor
- ISO 100-102,400 (extended)
- 3.2in, 1.23-million-dot, fixed TFT LCD screen
- 52-point Advanced Multi-Cam 3500 II AF system
- £939 (body only)

Nikon D7200

The new **Nikon D7200** offers small upgrades over its predecessor, but is this really enough to improve upon the D7100? **Callum McInerney-Riley** puts it to the test

For and against

- +** Lots of control buttons make it quick to change settings
- +** Fast AF system with a total of 51 points
- +** Rugged, dust and weather-sealed body
- No touchscreen/articulation like other cameras in the Nikon range
- With no change of body design, the D7200 doesn't handle as well as many recent Nikon DSLRs

Where in the range



Nikon D5500

Price £610 (body only)
The D5500 sits one above the entry-level DSLR in Nikon's line-up and features a 24.2-million-pixel, APS-C-sized sensor, 39 AF points and a vari-angle LCD.



Nikon D750

Price £1,750 (body only)
With a full-frame sensor and a host of professional-level features, the D750 is one of the best all-round DSLRs we've ever reviewed.

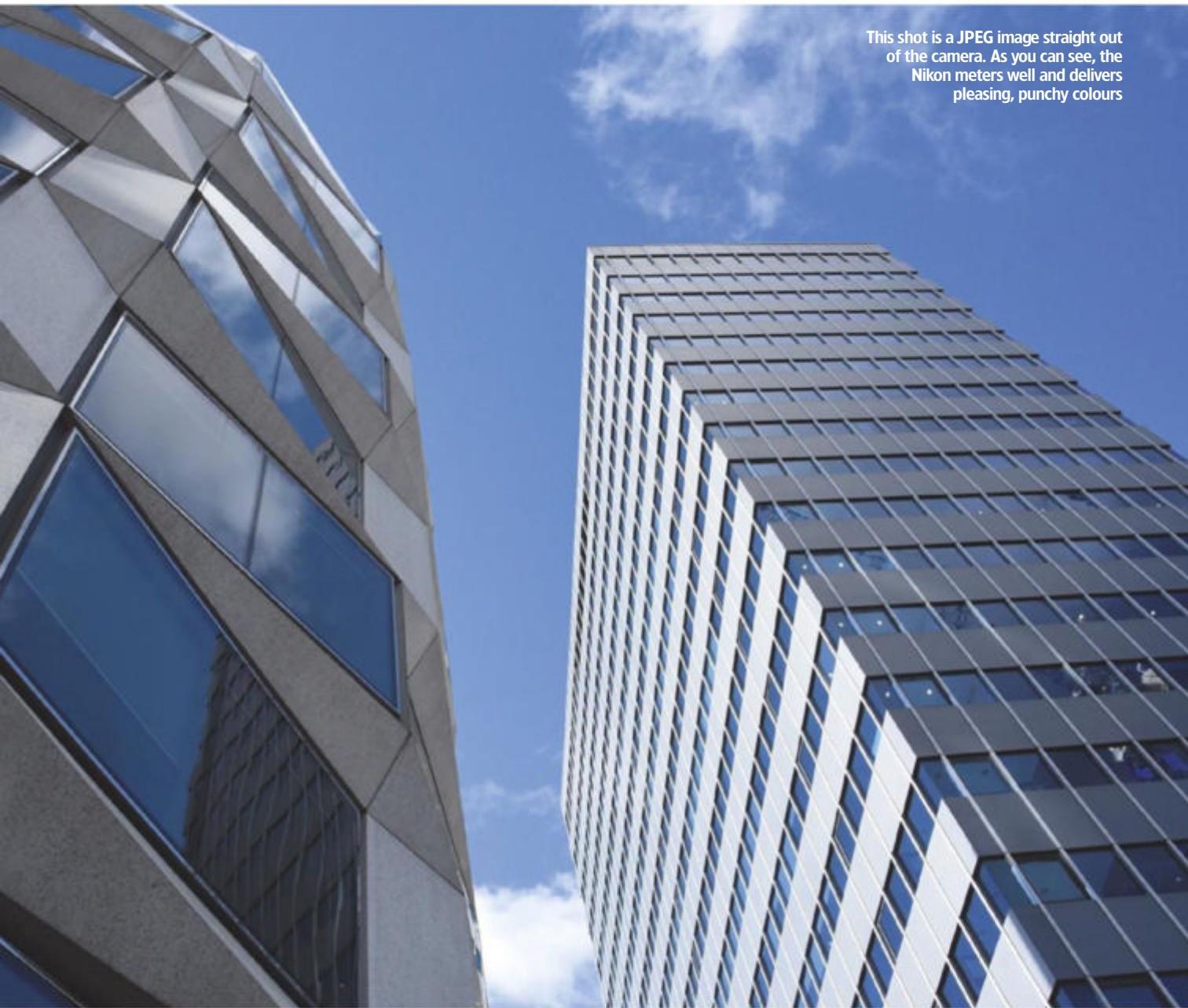
Data file

Sensor	24.2-million-pixel DX (APS-C-sized) CMOS sensor
Output size	6000 x 4000 pixels
Focal length mag	1.5x
Lens mount	Nikon F
File format	Raw (NEF), JPEG, raw + JPEG
Shutter speeds	30-1/8000sec
ISO	ISO 100-25,600 (standard), ISO 51,200-102,400 (b&w settings)
Exposure modes	PASM
Metering	Multi, centreweighted, spot
Drive	6fps or 7fps in 1.3x crop mode
Movie	Full HD, 1920 x 1080 pixels, 60p
Viewfinder	0.94x magnification, 100% coverage
Display	3.2in, 1.23-million-dot screen
Focusing	Phase detection with 51 points
Memory card	SD, SDHC, SDXC
Dimensions	135.5 x 106.5 x 76mm
Weight	980g (with battery and card)



The D7000 series of cameras, to which the new D7200 belongs, is Nikon's APS-C-sensor flagship range. Boasting a superb feature set for the enthusiast photographer, this range is the crème de la crème from the Nikon DX stable.

These days, despite the huge choice, there is often little that separates cameras when new models are released, and the D7200 isn't an enormous leap from its predecessor, the D7100. However, a few key differences do exist, including an improved AF system, a new processor, the inclusion of NFC connectivity and



This shot is a JPEG image straight out of the camera. As you can see, the Nikon meters well and delivers pleasing, punchy colours

additional video upgrades that serve to make the D7200 Nikon's best APS-C model to date.

Features

Inside the D7200 is an APS-C-sized, DX-format sensor measuring 23.5 x 15.6mm, with a resolution of 24.2 million pixels. The D7100 was the first of Nikon's DX SLRs to do without an anti-aliasing filter, and the D7200 follows suit. As such, the camera should produce slightly more detail than it would otherwise have done.

However, this brings a risk of artefacts such as moiré patterning, although these can largely be removed in post-production.

Processing power comes from the latest Expeed 4 processor, which is an upgrade from the D7100's Expeed 3. We see the same 6fps shooting speed – or 7fps in 1.3x crop mode – as the D7100. There is, however, a large increase to the buffer.

Whereas the D7100 is capable of a meagre five raw files before the buffer is full, the D7200 shoots up to 18 14-bit or 27 12-bit raw files. Also, the D7200 will buffer 100 JPEG images, and most wildlife and sports shooters will probably opt for JPEGs. We also see a native sensitivity of ISO 100–25,600, with two extended settings reaching up to ISO

102,400 – although both of these are monochrome only.

Several features have now filtered down through the Nikon range after first appearing in the D810. These include the flat picture style, and exposure smoothing in time-lapse mode. The first of these is designed primarily for use when shooting video, although it can also be applied to still images. It provides a basis for videographers to record footage with very little in-camera processing applied, making it easier to colour grade and sharpen the footage in post-production. The time-lapse mode is much like that on the D810,

with exposure smoothing working by blending frame-to-frame to achieve time-lapse footage without visible flickering.

Interestingly, and for the first time from Nikon, we see the inclusion of NFC to aid Wi-Fi setup. This allows users to simply tap their NFC-enabled device with the camera to connect the two. From there, users can download images and share them, as well as shoot pictures in live view using their smartphone or tablet.

Video recording is available in full HD resolution, giving 1920 x 1080-pixel footage at 60p, 50p, 30p, 25p and 24p, as well as other frame rates at lower



resolutions. However, to shoot at 60p or 50p with the high-quality setting enabled, the camera must be in its 1.3x crop mode and will only record 10mins of footage. If the camera is in its normal-quality setting, it will record for 20mins, still in 1.3x crop mode.

Build and handling

Recent Nikon cameras, such as the D750 and D5500, have undergone a structural overhaul, adding much deeper grips, body refinements and the new monocoque design. Surprisingly, the D7200 fails to follow this trend and remains almost identical to its predecessor, the D7100. The control layout is the same and both weigh 675g and measure 135.5 x 106.5 x 76mm.

The D7200 is a reasonably big and heavy camera, but it feels comfortable to shoot with, although not as snug in the hand as the monocoque models. However, the D7200 is designed for the outdoor photographer. For that reason, its shell is made from magnesium alloy with a polycarbonate front, and the camera is dust and weather-sealed throughout to allow photographers to shoot in adverse

weather conditions. It's the only Nikon APS-C DSLR to have this kind of weather-sealing.

Plenty of buttons are featured on the D7200. Five buttons to the left of the LCD allow users to access multiple functions, including white balance, ISO, image quality, toggle LCD information, lock image, zoom image and Wi-Fi. Overall, there are a lot more physical controls on this camera compared to Nikon's other series of DX-format DSLRs.

LCD/viewfinder

Like other D7000-series cameras, the D7200 has a large eye-level optical pentaprism viewfinder with 100% frame coverage. The viewfinder is also large for an APS-C SLR, boasting a 0.94x magnification. The 3.2in, 1.23-million-dot fixed TFT LCD screen is unchanged from the D7100. Although I have no complaints about this screen, it would have been nice to have seen more – perhaps a tiltable screen like on the D750, or touchscreen functionality as on the D5500.

Autofocus

Using the same Advanced Multi-Cam 3500 II AF module as the top-end

Focal points

The Nikon D7200 has a large range of features and improves upon the Nikon D7100

Battery life

Battery life for the D7200 features a CIPA testing rating of 1,110 shots – an increase of 17% over the D7100 from the same battery.

1/250sec flash sync

This is good for users who wish to capture fast action or cut out ambient light from images when using one or more flashes.

Rugged weather-sealed body

The D7200 has extensive dust and weather-sealing throughout, claims Nikon, making it the firm's most robust DX-format DSLR.

Customisable video-record button

When not in live view, the movie-record button can be assigned to perform a variety of useful functions, including ISO.



Stereo mic

A built-in stereo mic is featured around the hotshoe of the D7200, delivering left and right sound for crisp, clean audio when shooting video.

Dual SD card slots

The D7200 has two slots for SD cards and users can configure them to shoot to either a single card or both cards.





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Continuous autofocus allows you to track fast-moving subjects with accuracy

D810, the AF system features an impressive 51 points, of which 15 are the cross-type. These can focus on both vertical and horizontal detailing, as opposed to just vertical detail. The AF array covers a large portion of the frame – if shooting in 1.3x crop, the points cover the entirety of the frame.

The middle focus point is sensitive to -3EV, which is an improvement over the -2EV of the D7100. This should allow the camera to autofocus by moonlight – albeit slowly. The centre AF point is sensitive to f/8, which means the camera will autofocus lenses with this maximum aperture, such as an f/4 lens used with a 2x teleconverter.

When I first took the D7200 out shooting, I was instantly impressed with the speed and intelligence of the autofocusing. When shooting with all the AF points active, the selection of points locked on to exactly what I wanted to shoot, even in challenging situations.

When shooting moving subjects, I mostly relied upon continuous AF with all 51 points active, but when I wanted to target a single subject across the frame, I found it best to switch over to 3D tracking mode. This allowed me to first lock the subject with a single focus point and then track it across the scene.

In challenging low-light conditions AF is slower, but it still finds focus very quickly. Also, there's an AF assist beam that helps to obtain focus a bit faster.

When in live view mode, AF is noticeably slower and it takes a while to hunt back and forth to acquire focus. When focusing from close-up to far away, or vice versa, it typically takes around 1sec to

achieve focus, but it is accurate and very quiet in operation.

Metering

Like many Nikon DX-format DSLRs, the D7200 has a 2016-pixel metering sensor and features three standard metering modes: matrix, centreweighted and spot. Overall, they perform well. I used matrix metering for most of my images. However, as spot metering is linked to the focus point, and there are 51 AF points to choose from, spot metering is very precise and accurate.

White balance and colour

There's a variety of white balance options on the D7200, including two auto settings – one of which is warmer than the other – along with a large array of presets for different sources, custom colour temperature and six manual settings. As there are so many options to choose from, Nikon has included a reduced white balance shooting menu, which can be customised by the user to their preferred presets. It's confusing, but it is still preferable to having to scroll through a menu to find the right white balance setting.

Of the two auto settings, I found that auto 1 could occasionally be thrown off by fluorescent lighting and would produce a warm magenta cast. Fortunately, all white balance settings, even the preset ones, can be adjusted for colour temperature from their default setting, and I often found myself doing just that.

Colours are rendered nicely, as we would expect. When shooting landscapes in JPEG mode, I opted to use the vivid picture style to give the colours a touch more punch than usual.

Lab results

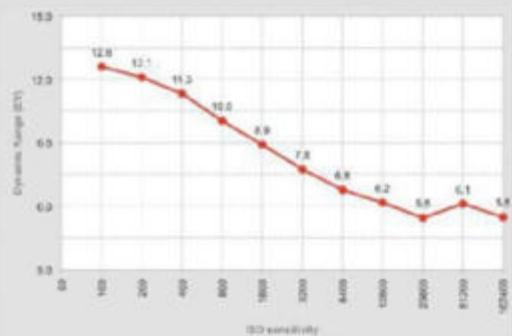
Andrew Sydenham's lab tests reveal just how the camera performs

WITH a similar 24.2-million-pixel, APS-C-sized sensor to many other Nikon DX-format cameras, the D7200's image quality is, as expected, very good. In terms of resolution, the results are in line with other Nikon DX-format DSLRs, which currently are among the best APS-C sensors for detail capture, and surpassed only by Samsung's 28-million-pixel models.

Dynamic range is very impressive, and any users wishing to expose an image for the highlights will have a lot of leeway when bringing detail up from the shadows, particularly when shooting below ISO 400. Above ISO 1600 the dynamic range falls off, indicating increasing noise, especially in the shadows.

Overall, I'd be perfectly happy to shoot up to ISO 1600 as a matter of course, and up to ISO 6400 for less critical purposes. Above this, image quality falls noticeably, so I'd only use the higher settings when there was no other choice for getting the image.

Dynamic range



At the lowest sensitivity of ISO 100, our dynamic range results reveal 12.6EV using our Applied Imaging lab test. A fairly good dynamic range is held up to ISO 800, where it measures 10EV. Thereafter, it gradually slopes away by a around single EV with each full stop of ISO sensitivity that's gained. There's no significant drop-off point, although it's best not to push past ISO 6400. The measured dynamic range picks up again in the two higher settings, reflecting the fact that they are monochrome only.

Resolution

JPEG ISO 100	JPEG ISO 400	JPEG ISO 1600
34	32	30
JPEG ISO 6400	JPEG ISO 12,800	JPEG ISO 51,200
28	26	20

Studying the Nikon D7200 files revealed that the camera delivers 3400L/ph resolution at ISO 100. This is what we would expect from a 24.2-million-pixel APS-C sensor. The images were shot with a Sigma 105mm f/2.8 lens, which is very sharp at f/5.6. Detail through the ISO sensitivity range holds up well, achieving a result of 3000L/ph at ISO 1600, dropping to 2800L/ph at ISO 6400.



Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analysers software. Visit www.image-engineering.de for more details

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.

JPEG ISO 100



JPEG ISO 400



JPEG ISO 1600



JPEG ISO 6400



JPEG ISO 12,800



JPEG ISO 51,200



Sensitivities of ISO 100-400 give great results with little luminance noise in both raw and JPEG images. At ISO 800 there are some signs of luminance noise, which is well controlled by the Expeed 4 processor in JPEGs. For day-to-day use, this is a comfortable ISO to use. Pushing it to ISO 3200-6400, detail starts to break down but both settings are still entirely usable. The real drop starts at ISO 12,800, where much of the detail is lost due to the in-camera JPEG processing and noise reduction. Step up to the highest standard setting of ISO 25,600 and the image is very noisy indeed with barely any detail, especially in the shadows. At the two extended settings – ISO 51,200 and 102,400 – the camera only makes monochrome images. They're very noisy indeed, but then again, that's better than nothing when working in extremely low light.

The competition



Canon EOS 7D Mark II

Price £1,430 (body only)

Sensor 20.2MP, APS-C CMOS

ISO 100-51,200 (extended)

Canon's top-end APS-C camera is the Canon EOS 7D Mark II. With an advanced 65-point AF system, the ability to shoot at 10fps and a weather-sealed body, it's a big hit with wildlife and sports photographers, although more expensive than the D7200.

Pentax K-3

Price £770 (body only)

Sensor 24MP, APS-C CMOS

ISO 100-51,200

Continuous shooting of 8.3fps and a sturdy, compact, weather-sealed body make the Pentax K-3 a great enthusiast DSLR. It also boasts 27 AF points, with 25 being cross-type, as well as an optical viewfinder with 100% field of view. The K-3 is an ideal all-round model.

Sony Alpha 77 II

Price £765 (body only)

Sensor 24.3-million-pixel, APS-C Exmor CMOS

ISO 50-25,600

Boasting a very impressive 79-point AF system with advanced continuous focus tracking, along with the ability to shoot at 12fps, the Alpha 77 II has the best specification of any APS-C camera for capturing fast action.

Our verdict

ALTHOUGH the Nikon D7200 is a very slight update, it has some useful improvements. The new Expeed 4 processor doesn't up the frame rate, but the enlarged buffer allows more than 100 JPEGs to be shot continuously. This makes the D7200 a more appealing choice for most wildlife and sports photographers. The addition of NFC is welcome too.

For action shooters, the addition of a touchscreen or tiltable screen would likely offer little benefit, but for the more general user it's hard to deny the appeal of this kind of functionality. While the LCD screen is good – it has a great angle of view and boasts good colour rendition – it would benefit from this added functionality.

Overall, the image quality and dynamic range are very similar across Nikon's range of DX-format DSLRs, as they share a similar sensor. Images have a very good dynamic range and hold up rather well at higher ISO sensitivities.

I wouldn't have a problem shooting at ISO 800 as a base setting and ISO 1600 when needed. At ISO 6400, we do see obvious luminance noise but it still produces usable images.

Unfortunately, the D7200 didn't inherit the monocoque design of other cameras in the range, as it is intended to be a more rugged and durable model. With the body made from a dust and weather-sealed, tough magnesium alloy, the D7200 certainly ticks the right boxes for outdoor photographers.

The D7200 is certainly an incremental upgrade, and isn't likely to have many D7100 owners rushing to the shops to get one. D7000 users, however, will likely see the D7200 as a very appealing option – as will any enthusiast wildlife and sports photographer. If a hard-wearing body and incredibly quick AF system are your main priorities, then the D7200 could be the right camera for you.

FEATURES	7/10
BUILD & HANDLING	8/10
METERING	8/10
AUTOFOCUS	9/10
AWB & COLOUR	8/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	7/10



**Amateur
Photographer**
Testbench
Recommended



At a glance

Price £570

Inks 9 pigment-based Epson UltraChrome HD

Requirements Mac OS X 10.6.8 or later, Windows Vista, XP 7 or 8

Dimensions 61.6 x 36.9 x 22.8cm

Weight 15kg

Epson SureColor SC-P600

Vincent Oliver tests Epson's top-of-the-range A3+ photo printer that features nine UltraChrome HD inks

Epson's latest A3+ printer, the SureColor SC-P600, is aimed at both professional and advanced photographers who demand high-quality prints. To achieve the best possible colours, the SC-P600 uses nine UltraChrome HD inks, comprising yellow, vivid light magenta, light cyan, vivid magenta, cyan, light light black, light black, photo black and matte black. Controlling the printer is made easy thanks to the 2.7in LCD colour touchscreen and simple button controls. The on-screen menu includes useful information on how to operate the printer, including how to load media and set up the Wi-Fi connection, all of which saves you looking through the PDF user guide. As you would expect, the most useful feature of the screen is showing the levels of ink in each of the cartridges.

Setting up

There is little unusual to note about the set-up of the SC-P600, although it is worth mentioning that the pigment ink cartridges must be shaken before they are installed in the printer. This is to ensure that the pigment-ink particles have not settled to the bottom.

Once installed in the printer, the cartridges do not move with the print head but remain in a fixed

position on the left-hand side. Each cartridge has a unique moulding that will only fit into the correct slot, so, usefully, there is no possibility of positioning the inks in the wrong place. Speaking of the inks, each cartridge contains 25.9ml of ink, and the smallest ink-droplet size is 2pl for smooth gradients and reduced grain effect.

Only eight inks are used at any one time, although all nine inks are fitted. The printer automatically switches between matte and photo black when the media type is changed, using 3ml of ink for matte to photo black and about 1ml for photo to matte black.

Installing the printer drivers and

software is straightforward thanks to the on-screen instructions, and once ready to print there are three ways of connecting to the printer, via a USB 2.0 port, Wi-Fi or 10/100 Ethernet port.

Construction

The overall build quality of the SC-P600 is of a very high standard, with sturdy trays that don't give the impression they are going to fall apart with heavy use. This printer has a small footprint 61.6 x 81.3 x 42.4cm (24.2 x 32 x 16.7in) when in the printing state and 61.6 x 36.9 x 22.8cm (24.2 x 14.5 x 9in) when closed. At the front of the printer, the paper-out tray consists of two telescopic

sections, although the tray does seem small to catch A3+ media.

There is also a front-loading straight paper path for thicker paper and board up to 1.3mm thickness. For thick fine-art media, the media is drawn in and makes a 45° upward curve to place the paper in the rear media holder ready for printing. Board media up to 1.3mm can also be loaded. This keeps a straight paper path, but requires extra space for rear clearance.

The SC-P600 can print professional-quality labels directly onto inkjet-printable CD/DVD discs. This is a useful addition for social photographers who supply wedding-image discs and multimedia content.

The rear paper support is a three-stage telescopic unit that also forms the printer's top cover.



Nine UltraChrome HD inks are fitted, although only eight are used at any one time



Using Premium Glossy media, this print jumps out and you can almost smell the leaves



The SC-P600 does a very good job with black & white images, but the choice of paper is equally important. For this image we used Epson Premium Luster, which has produced a dynamic-looking print

Inks were automatically swapped to the matte black for this archival matte print. Although still neutral, the print lacks punch and has a rather dull look

It acts as a protective cover against dust and other objects that could fall into the printer when closed. The bottom stage of this feeder has two rubberised pads to stop media slipping, and the media guide moves smoothly, with markings for A4, letter and A3 media engraved.

A speciality media rear support tray is located at the back of the printer. This serves as the printing tray when using front-loading media, but paper or card can't be loaded directly from it. The printer is also supplied with roll holders that attach to the rear of the printer. These will accommodate paper up to 13in wide.

With all the covers closed, the printer has a totally flat top surface. This is convenient for users with limited space, and a great place to put boxes of media – but not coffee cups!

Printing

Our test print (see above right) was made using Epson Premium Luster media with the Color Handling set to Printer Manages Colors. There are plenty of options in Photoshop to use custom profiles when using third-party media. When doing this, you should ensure that Photoshop Manages Colors is chosen. However, when using Epson media the profiles are very accurate. The printer took 1min 45secs to produce a full-page A4 print, 2mins 10secs for an A3+ print and 4min 32secs for A3+ fine-art media using the front tray.

Our test print displays a good range of vibrant colours, with clean yellows, greens and blues. The

UltraChrome HD inks are a marked improvement over previous generations of pigment inks and deliver a print with strong dynamic colours. There was a slight bias towards magenta in the baby's skin tone, but it is well within acceptable tolerances.

The black cotton reel produced a good solid black while still holding detail in the thread. The brown reel has great saturation. The white cotton reel kept all the subtle detail in each thread and detail has not been lost. The yellow, green and two red reels also show a good depth of colour.

The colour swatches display solid colours, while the RGB gradients, which transform from paper white to colour, are smooth with no visible banding.

Fine-art media printing

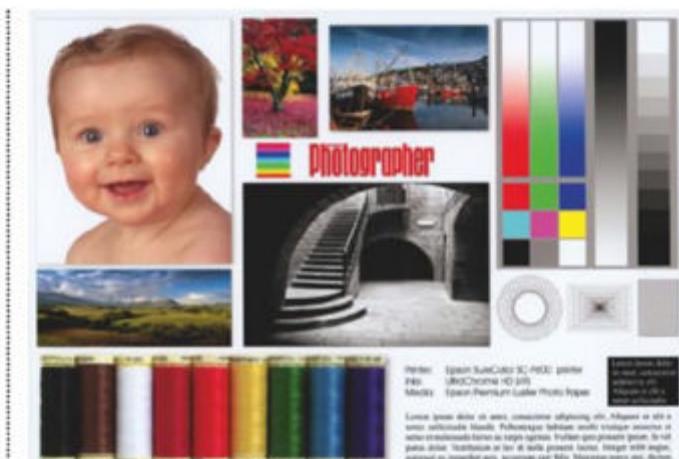
The SC-P600 caters for artists and photographers who demand high quality fine-art printing. The printer can handle thick card as well as a variety of media types. Loading fine-art media is not that intuitive, but the front LCD panel gives fully illustrated instructions.

Black & white

Many printers can introduce a slight colour cast when printing black & white images, which is especially noticeable in mid-grey tones. Epson uses the black inks – photo black or matte black, light black and light light black – to produce the greys, eliminating any colour cast. The black & white photograph on our test print maintains good shadow and highlight detail, and has the feel of a quality darkroom print.



Greens are not the easiest colour for any inkjet printer, but the SC-P600 has handled them well in this print



Printer: Epson SureColor SC-P600; printer: Epson UltraChrome HD 319; Media: Epson Premium Luster Photo Paper.

Licence: Epson SureColor SC-P600, printer: Epson UltraChrome HD 319, Media: Epson Premium Luster Photo Paper.

Our verdict

THE EPSON SureColor SC-P600 has limited features without unnecessary bells and whistles. The quality of printing is first class, although I still had to lighten some images with an adjustment layer before printing. Once tweaked, the files printed out beautifully in both colour and black & white.

The SC-P600 has a lot to offer the photographer in quality terms and deserves to do well. It is one of the best printers currently available.

For and against

- + Superb print quality
- + Print speed
- + Large-capacity ink cartridges
- + Compact size
- + Excellent 2.7in LCD screen
- + Build quality
- + Price
- High ink price
- Fine-art paper path is a clumsy operation

Included in the box



- SC-P600 printer
- Rear roll-media holders
- CD/DVD printing tray
- 9 inks with 25.9ml of ink in each cartridge
- Power cable
- Installation discs
- Quick-start guide

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The distance learning was very helpful to me as I cannot commit to regular days in the week. I enjoy the feedback, which is honest and fair but constructive.

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The EF-S 17-55mm f/2.8 is Canon's premium lens for APS-C DSLRs

Canon EF-S L lenses?

QI currently use a Canon EOS 650D and my main lens is a Sigma 18-50mm f/2.8 EX. I would love to get some Canon L lenses that have focal lengths that take the crop factor into consideration, for example a comparable lens to the 24-105mm L. I know the 17-40mm lens would be an option, but it's just not flexible enough. Does Canon have any plans to produce any L lenses for its crop-sensor DSLRs, and if not, why not?

Owen Hilton

AWe can't speak for Canon on this, and chances are that if we asked this question directly, we'd get a stock reply of 'we don't comment on future products'. But Canon has been making DSLRs with APS-C sensors for almost 15 years now and has yet to produce an L lens designed for the format, so it seems quite unlikely that it's about to start now. You're not the first or only Canon user to find this frustrating.

The lens Canon wants you to buy instead is the £532 EF-S 17-55mm f/2.8 IS USM, which offers broadly the same range as your Sigma but with the added benefits of optical image stabilisation and a near-silent ultrasonic autofocus motor. Whether this would be worth the upgrade is, of course, entirely your decision.

Andy Westlake

Email your questions to: apanswers@timeinc.com, Twitter @AP_Magazine and #AskAP, or Facebook.

Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU

Fox photography

QI frequently photograph orphaned foxes for The Fox Project. The pen enclosure I photograph in is covered with a camouflage tarpaulin and only open on two sides, so it is very difficult to get good shots that aren't blurred, too dark or feature an unnatural pinpoint of light when I use flash. I'd like to capture a more natural catchlight and an out-of-focus background. I own a Sony Alpha 900 and mainly use my Sony Zeiss Vario-Sonnar T* 24-70mm f/2.8 ZA SSM lens with a Sony HVL-F36AM flash. I cannot use wireless flash in the pen and I'm not particularly fond of the catchlight that a ring flash creates. I was thinking of buying the Sigma 50mm f/1.4 prime lens, but do you think this will be a waste of money? **Dani Clarke**

AFrom your description, it sounds like you're photographing the foxes in a very challenging environment and, as you mention, it can be difficult to create natural-looking catchlights when using flash. You might not be fond of the effect a ring flash creates, but have you considered trying other flash modifiers? A beauty dish provides a unique



This shot was illuminated using Sony's HVL-F36AM flash mounted to a Sony Alpha 900

theatrical, yet soft light that is common in portraiture and might be worth a try. Interfit produces a mini beauty dish (£41) designed to fit flashguns, although you'll also need an Interfit Strobies Flex Mount (£5) to attach it to your Sony flash.

That said, if you'd like to venture away from using flash and rely on daylight for more



Interfit's mini beauty dish (left) and Sigma 50mm f/1.4 DG HSM A lens

natural results, you will need a very fast prime lens, as I can only guess that your subjects don't stay still for long. The Sigma 50mm f/1.4 DG HSM A you're considering is a stunning lens and was recently named Product of the Year at our AP Awards. The image quality from this lens is exceptional, and the extremely shallow depth of field it creates when wide open will mean any wire or distractions in the fox enclosure won't be prominent behind your subject.

If I were you, I'd experiment with the mini beauty dish first, and then, if it doesn't give you the result you're after, you can save up for the Sigma lens – a lens I've purchased myself and can vouch for.

Michael Topham

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MY HOME-MADE CAMERA

Triptych camera

Retired engineer Mike Rignall sets his sights on building a triptych camera

THE MOST important part of the camera is the lens/shutter unit. Since the individual frames are 28 x 58mm, a nominal 75mm lens will provide good coverage. A patient hunt on eBay will usually locate an old 16-on-120 or 12-on-120 camera with a suitable lens. Removing the lens from the donor camera is a straightforward job. The next problem is to avoid light leakage, the curse of almost

all DIY cameras. By mounting the lens on a sliding panel that covers most of the frontal area of the body, and then providing deep channels for the panel to slide along, a light-proof design results.

The final design problem is to locate the lens/shutter assembly



The inside of the camera before painting

in the three preset positions, centrally about the 28 x 58mm frames. The solution was provided by a simple swing arm with three slots spaced at 30mm intervals, into which a pin on the lens panel drops in, as you can see on the painted body shot.

The shutter release was built with an elongated button that was accessible in all three positions of the lens panel – an odd feature, but on all normal cameras the shutter has the decency to stand still!

In practice, using the camera is very simple, with one exception – resist the desire to wind to the next frame after taking a shot. Take three shots and then wind on – not a natural sequence for a photographer.



Mike Rignall's triptych camera takes three shots on a single 6 x 9cm frame

Made by

Mike Rignall is an 81-year-old retired engineer. He spent his working life in electronics, but has always had a passion for cameras and optics. His fully equipped workshop allows him to indulge in his love of camera design and fabrication.

The components

- About 0.25m² of 10mm plywood
- 6mm MDF off-cuts
- 75mm lens/shutter from a derelict rollfilm camera (available on eBay)

Overview

The core component is the masking system that divides the 6x9 frame into three equal parts. The dividing plates, made of plastic sheet or stiff cardboard, should be as thin as possible. The assembled unit will then be fitted into the camera body. The depth of this part will be determined by the focal length of the lens. However, the main problem is in the design of the moving lens panel that must be located sequentially in three locations.



BLAST FROM THE PAST

Contax RTS

Ivor Matanle recalls a seminal Japanese camera of the 1970s bearing a great name

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Journalists enthused about the new camera's handling, the soft grippy body covering, the extremely accurate 1/2000sec shutter speed and the availability of a measured 4sec setting. The aperture-priority automatic exposure mode was deemed to perform better than others available at the time.

What's good Superb electronic design, excellent handling, great shutter and focusing. Also, brilliant lenses.

What's bad Tendency of grippy body covering to decay and become sticky. High price of lenses and accessories.



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Professor Newman on...

Near Field Communication

Radio frequency technology has found its way into the world of photography, with some interesting results

Camera specification sheets now contain a large number of TLAs (three-letter acronyms). This year, one that has appeared in the specifications from several manufacturers is NFC (Near Field Communication). The 'near field' referred to is radio-frequency engineer's jargon.

Radio antennae operate in different ways, depending on the distance between the transmitter and receiver. Our usual radio communication operates in the 'far field', when there is a substantial separation between the two. In the far field there is essentially no electromagnetic interaction between the devices; the transmitter launches an electromagnetic wave into space and the receiver collects it, but

'The main use for NFC on cameras is as an easy way to set up a secure Wi-Fi connection with a smartphone or tablet'

that action does not affect the transmitter. In the near field there is direct magnetic coupling between the devices, resulting in energy being transmitted from one to the other much more efficiently.

NFC was originally developed for use in contactless cards, the type of thing used for access control and more recently payment systems. It is a sub-branch of a technology called Radio-Frequency Identification (RFID). Most RFID systems use passive cards and tags; the chip in the card, which carries identification information, is powered solely by the incoming radio wave. When a wave impinges on this, it powers up and transmits back a signal, thus allowing contactless identification at a distance.



Many cameras now include NFC for easy Wi-Fi set-up



One disadvantage with conventional RFID is that it can be insecure. Quite powerful transmitters are required to provide enough energy for the receiver to function and these large radio fields are fairly easy to intercept. Since it operates in the near field, where energy transfer is much more efficient, NFC is much less likely to be intercepted and is therefore ideal for security and payment systems. Its range of operation is about 10cm, making it difficult to intercept without someone noticing.

NFC made its way into phones and tablets as a way of allowing these devices to be used instead of cards. A single device stores the details and emulates a number of cards, allowing it to act as an integrated wallet device. This

meant that a proportion of these devices were built with a transmitter/receiver for NFC and it is this situation that camera manufacturers have started to take advantage of.

The main use for NFC on cameras is as an easy way to set up a secure Wi-Fi connection with a smartphone or tablet – it's not used for image transfer itself. Rather than having to enter a password into the phone for the camera's Wi-Fi network, or do lots of button pressing to authorise the connection, all that's necessary is to tap the two devices together. The big advantage is that with a range of 10cm or less, there are unlikely to be interlopers to the communication, so there's little chance of anyone else getting access to your camera or pictures.

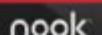
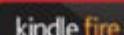
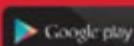
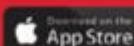
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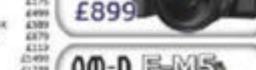


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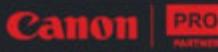
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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called Jet Tec. Using Jet Tec Compatibles is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...



Ink Test
Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"
- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£29.99 10ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 910, 1290
T008 Colour	£23.99 40ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 910
T009 Colour	£29.99 60ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 90ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 90ml	£4.99 80ml, 3 for £13.99	
T0341-T0347 Set of 7	£129.99 set of 7	Check Website	Photo 2100
T0341/8 each	£15.99 17ml	Check Website	Chameleon Inks
T0342/3/4 each	£18.99 17ml	Check Website	
T0345/6/7 each	£18.99 17ml	Check Website	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3850, CX3640, CX3660
T0441 Black	£29.99 13ml	£4.99 21ml, 3 for £13.99	Personal Inks
T0452/3/4 each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	R500, R500u, R5020, R5040
T0481/2/3 each	£16.99 9ml	£3.99 21ml, 3 for £10.99	Seashore Inks
T0484/5/6 each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4 each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9 each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£44.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245, R4240, R4245, R5020, R5025
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	Dock Inks
T0552/3/4 each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Photo R2400
T0591-T0599 Set of 8	£99.99 set of 8	Check Website	Lily Inks
T0591/2/3 each	£12.99 13ml	Check Website	
T0594/5/6 each	£12.99 13ml	Check Website	
T0597/8/9 each	£12.99 13ml	Check Website	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Check Website
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Check Website
T0612/3/4 each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Check Website
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Check Website
T0711 Black	£8.99 7ml	£4.99 13ml, 3 for £13.99	Check Website
T0712/3/4 each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Photo 1400
T0791-T0796 Set of 6	£74.99 set of 6	£14.99, 3 sets for £57.99	Oil Inks
T0791/2/3 each	£12.99 10ml	£3.99 13ml, 3 for £10.99	
T0794/5/6 each	£12.99 10ml	£3.99 13ml, 3 for £10.99	
T0801-T0806 Set of 6	£109.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX800/850/900/700W/710W/720W/ PX730WD/800WF/810WF/830WF/830FW/ R285/2850/2860, RX500/505/505
T0801/2/3 each	£8.99 7ml	£3.99 13ml, 3 for £10.99	Teddy Bear Inks
T0804/5/6 each	£8.99 7ml	£3.99 13ml, 3 for £10.99	S20, S21, SX120/105/110/115/200/205/210/215/ SX400/405/415/515, D789/21/22, BX40W, BX300/ DX400/4400/500/500G/700/740/740G/800/840
T0870-T0879 Set of 8	£74.99 set of 8	Check Website	Photo R1900
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T0871/2/3/4 each	£9.99 11ml	Check Website	Photo R2800
T0877/8/9 each	£9.99 11ml	Check Website	Hokey Inks
T0961-T0969 Set of 8	£74.99 set of 8	Check Website	S22, SX125/130, SX200W/210W/215W/ SX200WF/210WF/215WF/220WF/225WF/ BX355F/320F/325WF/520WF/530WF/525WF/630FW/ BX355FW/BX325FW/BX355WF/335FW/ BX420D
T0961/2/3/4/5/6 each	£9.99 11ml	Check Website	Photo R3000 Tardis Inks
T0968/7/8/9 each	£9.99 11ml	Check Website	Photo R2000 Kingfisher Inks
T1281-T1284 Set of 4	£29.99 set of 4	£14.99, 3 sets for £42.99	Photo RX700 Penguin Inks
T1281 Black	£7.99 5.5ml	£4.99 13ml	Photo P3800, 3880
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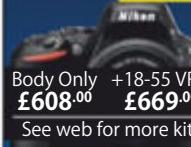


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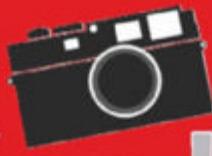
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16-50mm F3.5-6.0 OIS XC.....	E++ / Mint- £129 - £139	24mm F1.4 L USM MKII.....	Mint- £969	Kenko 2x Converter DG Pro300.....	E++ £79	299T Speedlite.....	E++ £29	Fuji XF-1 Red.....	E+ £89
18-55mm F2.8-4.0 XF.....	Mint- £279	24mm F2.8 EF.....	E+ / E++ £139 - £199	Sigma 2x EX Converter DG.....	E++ £119	300LT Speedlite.....	E+ / E++ £20 - £49	Olympus E-P2 Black Body Only.....	E+ £99
18mm F2 XF R.....	E++ / Unused £179 - £239	24mm F2.8 IS USM.....	Mint- £359	Telplus 2x MC7 Converter.....	E++ £39	480G Speedlite.....	E+ £99	Olympus E-P2 Chrome Body Only.....	Pentax K200D Body Only.....
27mm F2.8 XF.....	Mint- / Unused £249 - £259	24mm F3.5 TSE.....	E++ £719	Lens Converter FD-EOS.....	Mint- £149	ML2 Macrofile.....	Unused £75	E+ / Mint- £99 - £119	Pentax K100D + 18-55mm.....
50-230mm F4.5-6.7 OIS XC.....	E++ / £159	24-70mm 4 L IS USM.....	Mint- £549	270EX Speedlite.....	E++ £59	ML3 Macrofile.....	E+ / E++ £39 - £59	Olympus E-P3 Body Only - Black.....	E+ £159
55-200mm F3.5-4.8 OIS VF.....	E+ £359	24-85mm F3.5-4.5 USM.....	Mint- £129	300EZ Speedlite.....	E+ / E++ £15 - £29	AE Motordrive FN.....	E+ £49	Olympus E-P5 Black + 14-42mm.....	Mint- £449
60mm F2.4 XF R Macro.....	E++ £299	24-105mm F4 L IS USM.....	E+ / E+ £399 - £479	380EX Speedlite.....	E+ £69	AE Powerwinder FN.....	E+ £79	Olympus E-P1 Black + 14-42.....	E+ £109
28mm F1.8 USM.....	Mint- £279	430EX Speedlite.....	As Seen / E+ £25 - £29	MA Drive Set.....	E+ / Unused £39 - £69	Olympus E-P1 Black Body Only.....	E+ £79	Pentax *ist D Body Only.....	E+ £79
28mm F2.8 IS USM.....	Mint- £299	480EG Speedlite.....	E++ £69	Powewinder F.....	E+ £99	Olympus E-P1 Blue Body Only.....	E+ £69	Samsung NX100 + 18-55mm.....	E+ £99

4/3rds Lenses

28-90mm F2.8-3.5 Zulko.....	E+ £49	50mm F0.95 Macro.....	E+ / E++ £419	50AF1 Digital.....	E+ / E++ £109 - £119	Winder A.....	E+ / Unused £9 - £20	Olympus E-PL2 Black Body Only.....	As Seen / £379		
28-200mm F3.5-5.6 USM.....	E+ £139	50EZ Speedlite.....	E+ £49	50AF2 Macro.....	E+ / E++ £15 - £29	Winder A.....	E+ £15	Olympus E-PL3 Black + 14-42mm + Flash.....	As Seen / £379		
Olympus 12-60mm F2.8-4 ED SWD.....	E+ £349	35-135mm F3.3-4.5 MM.....	E+ £449	550EX Speedlite.....	As Seen / E+ £69 - £109	Olympus E-PL5 Black Body Only.....	E+ £179	Sony A700 Body Only.....	E+ £279		
Olympus 14-35mm F2 SWD.....	E+ / Mint- £1,099 - £1,149	35-350mm F3.5-5.6 L USM.....	Mint- £689	580EX M1 Macrofile.....	E+ £219	Contax 645 Series.....	E+ / Mint- £19 - £49	Olympus E-M5 Black Body Only + HLD Grip.....	E+ £899		
Olympus 14-42mm F3.5-5.6 Zulko.....	E+ £49	45mm F2.8 TSE.....	E+ / £749	580EX Speedlite.....	E+ / Mint- £139 - £159	35mm F3.5 Distagon.....	E+ / Mint- £79 - £119	Olympus E-M5 Black Body Only + HLD Grip.....	E+ £769		
Olympus 14-45mm F3.5-5.6 Zulko.....	E+ £49	50mm F1.8 EF Macro.....	As Seen / E+ £39 - £49	110-145mm Macro Ringlite.....	E+ / Mint- £279	45-90mm F4.5 Vario.....	E+ / E+ £1,399 - £1,599	Olympus E-M5 Silver Body Only.....	E+ £359		
Olympus 14-54mm F2.8-3.5 Zulko.....	E+ / £159 - £239	25mm F2.5 Macro.....	E+ £159	ST Transmitter.....	E+ / Unused £9 - £99	80mm F2.0 Planar.....	E+ £39	Olympus EM-1 Body Only.....	E+ / Mint- £69		
Olympus 150mm F2 Zulko.....	E+ / Mint- £1,099 - £1,289	55-200mm F4.5-5.6 USM.....	Mint- / Unused £99 - £89	Nissin Di866 Flash.....	E+ £99	120mm F4 App Macro.....	E+ £49	Panasonic G1 Body Only.....	E+ / E+ £49 - £69		
Panasonic 25mm F1.4 Summilux D.....	E+ / £349 - £444	60mm F2.8 EF-S Macro.....	Mint- £579	Marumi DRF-14C RingFlash.....	E+ £49	140mm F2.8 Sonnar.....	E+ / Unused £99 - £89	Panasonic GF-2 Body Only.....	E+ / £79		
Olympus 25mm F2 Zulko.....	E+ / £139	70-200mm F2.8 L IS USM II.....	E+ £139	Sigma EF4030 Flash.....	E+ / £39	210mm F4 Sonnar.....	E+ / Mint- £39 - £49	Panasonic GF-3 + 14-42mm.....	E+ £99		
Olympus 35-100mm F2 Zulko.....	E+ / £1,099	70-200mm F2.8 L IS USM II.....	E+ £139	Sigma EF4030 Flash.....	E+ / £39	350mm F4 Tele Apo Tessar.....	E+ £399	Panasonic GF-3 Black Body Only.....	E+ / Mint- £79 - £99		
Olympus 35-100mm F2 Zulko.....	E+ / £1,099	70-200mm F2.8 L IS USM II.....	E+ £139	Sigma EF500 DG Flash.....	E+ / £50	1.4x Matar Converter.....	Mint- £99	Panasonic GF-3 Red Body Only.....	E+ / £298		
Olympus 35mm F3.5 Macro Zulko.....	70-200mm F2 L USM.....	E+ / £649 - £679	Sigma EF500 DG ST Flash II.....	E+ / £59	220 Vacuum Film Insert.....	Mint- £99	Panasonic GF-3 + 14-42mm.....	Mint- £139	H2 Body Complete.....	E+ / £1,599 - £1,999	
E+ / E+ £109 - £169	70-210mm F4 EF.....	E+ / £59	Sigma EF500 ST Flash.....	E+ / £39	GB1 Hood.....	Mint- £99	Panasonic GH-2 Body Only.....	E+ / E+ £199	H2 Body + Prism + Mag.....	E+ £1,250	
Olympus 40-150mm F3.5-4.5 Zulko.....	E+ / E+ £39 - £59	70-300mm F4.5-6.6 IS USM.....	E+ / £199	Sigma EM-14 DG Macroflash.....	E+ / £69	GH4 Hood (210mm).....	E+ / £39	Panasonic GH-3 Body Only.....	E+ / £429	H1 Complete.....	E+ £1,199
Olympus 40-150mm F4.5-6 ED Zulko.....	E+ / E+ £39 - £59	70-300mm F4.5-6.6 DO IS USM.....	E+ / £449	EF12 M2 Macro Extension Tube.....	E+ / Mint- £39 - £49	MF-2 Waist Level Finder.....	E+ / £289	Panasonic GH1 Body Only.....	E+ / E+ £179 - £219	H1 Body Only.....	E+ / E+ £689
Olympus 40-150mm F4.5-6 ED Zulko.....	E+ / E+ £39 - £59	75-300mm F4.5-6.6 EF III.....	As Seen / £49	Zorka Panorama Shift Adapter.....	E+ / £299	MFB-2 Polaroid Mag.....	E+ / E+ £49 - £99	Panasonic GX1 Body Only.....	E+ / Mint- £119 - £129	H3D Body + 31MP Back.....	Mint- £2,499
E+ / E+ £59 - £89	75-300mm F4.5-6.6 USM II.....	E+ / £89	Quartz Data Back Adapter.....	Unused £25	Pentax FA Body Only.....	E+ / £29	28mm F4 HCD.....	E+ / £29	28mm F4 HCD.....	E+ / Mint- £2,450	
Olympus 50-200mm F2.8-3.5 SWD.....	E+ / £529 - £549	80-200mm F4.5-5.6 EF III.....	E+ £49	Rode Stereo Videomic Pro.....	E+ / £89	Contax G Series.....	E+ / Mint- £19 - £49	Panasonic GF-3 Red Body Only.....	Mint- £99		
Olympus 50-200mm F2.8-3.5 Zulko.....	85mm F1.2 L USM.....	E+ / £399	Technical Back E with Keyboard.....	Unused £49 - £79	G2 Millennium Kit.....	E+ / Mint- £1,499 - £1,699	Samsung NX10 + 18-55mm.....	E+ / £139	Samsung NX10 + 18-55mm.....	E+ / E+ £1,189 - £1,389	
E+ / E+ £389 - £444	85mm F1.2 L USM M1L.....	E+ / Mint- £1,099	Tripod Mount Ring B (B).....	E+ / £49	G1 Body Only.....	E+ / £179 - £199	Samsung NX100 + 20-50mm.....	E+ / £99	Samsung NX100 + 20-50mm.....	E+ / E+ £1,199 - £1,299	
Olympus 7-14mm F4 ED Zulko.....	E+ / £789	85mm F1.8 USM.....	E+ / £209	WET-78 Wireless Transmitter.....	Mint- £449	G1 Body + G01 Back.....	E+ / £169	Sony NEX-C3 Body + 18-55mm.....	E+ / £159	120mm F4 HC Macro.....	E+ / E+ £1,649 - £1,799
85mm F1.4 MC Aspherical.....	E+ / £189	90mm F2.8 TSE Shift.....	Mint- £789	16mm F8 + Finder.....	Mint- £999	Sony NEX-3N Body + 18-55mm.....	E+ / £179	Sony NEX-3N Body + 18-55mm.....	E+ / £179	1.5x HTS Tilt/Shift Converter.....	E+ / £1,199 - £1,999
Olympus 9-18mm F4.5-6 ED Zulko.....	E+ / £279	100mm F2 MM.....	E+ / £749	Canon Manual.....	21mm F2.8 + Finder.....	E+ / Mint- £49 - £59	21mm F2.8 + Finder.....	E+ / £179	21mm F2.8 + Finder.....	E+ / Mint- £1,949 - £2,495	
Olympus EC20 2x Tele Converter.....	E+ / £239	100-400mm F4.5-6.6 L USM.....	E+ / E+ £689 - £889	FINAE Black Body Only.....	Exc / E+ £159 - £179	28mm F2.8 G.....	E+ / £289	Sony NEX5 + 18-55mm.....	E+ / £149	1.7x H Converter.....	E+ / Mint- £549 - £699
Micro 4/3rds Lenses		135mm F2 L USM.....	E+ / £99	F1 Black Body Only.....	As Seen / E+ £99 - £149	90mm F2.8 G.....	E+ / E++ £149 - £229	Sony NEX-5 + 15-55 + 16mm.....	E+ / £199	G1 GPS Module.....	E+ / £289
Panasonic 100-300mm F4.5-6.0 G OIS.....	E+ / £319	300mm F2.8 L USM.....	E+ / £689 - £729	T90 Body + Database.....	E+ / £169	16mm Viewfinder.....	Mint- £199	Sony NEX-7 + 16-50mm.....	E+ / £165	H1 Complete.....	E+ / £1,199 - £1,299
Panasonic 12-35mm F2.8 G Vario OIS.....	E+ / Mint- £539 - £679	400mm F2.8 L USM.....	E+ / £2,199	T70 Body Only.....	E+ / Unused £29 - £89	G01 Database.....	E+ / £49	Sony NEX-7 + 16-50mm.....	E+ / £1,650 - £1,850	H1 Complete.....	E+ / E+ £1,249 - £1,449
Panasonic 12-50mm F3.5-6.0 Zulko.....	E+ / £139 - £149	400mm F2.8 L USM.....	E+ / £3,549	A1 Black Body + A2 Winder.....	E+ / £89	Goldfield Leather Holdall.....	Mint- £149	Pentax FA Body Only.....	E+ / £29	28mm F4 HCD.....	E+ / Mint- £2,450
Panasonic 12-50mm F3.5-6.0 M Zulko.....	E+ / £139 - £149	400mm F4.0 D USM.....	E+ / £3,549	A1 Black Body + A2 Winder A.....	E+ / £789	TLA140 Flash.....	E+ / Mint- £35 - £59	Digital SLR Cameras.....	E+ / £1,949 - £2,495	Digital SLR Cameras.....	E+ / £2,450
Panasonic 12.5mm F12 G 3d.....	Mint- £119	600mm F4 L IS USM.....	E+ / £5,449	A1 Black Body Only.....	Exc £49	Contax SLR Series.....	E+ / £19 - £49	Canon EOS 10S M1K Body Only.....	E+ / £1,099 - £1,239	Samsung NX10 + 18-55mm.....	E+ / E+ £1,189 - £1,389
Panasonic 14-104mm F4.0-5.6 OIS HD.....	E+ / £249	800mm F5.6 L IS USM.....	E+ / £89	A1 Black Body Only.....	Exc £49	G2 Millennium Kit.....	E+ / Mint- £1,499 - £1,699	Canon EOS 10S M1K Body Only.....	E+ / £1,099 - £1,239	Samsung NX10 + 20-50mm.....	E+ / E+ £1,199 - £1,299
Panasonic 14-42mm F3.5-5.6 Asph OIS.....	E+ / £349 - £444	85mm F1.2 L USM.....	E+ / £689	90mm T90 Body Only.....	E+ / £199	GB1 Body Only.....	E+ / £179 - £199	Canon EOS 100-200mm F3.5-4.5 HC.....	E+ / £1,650 - £1,850	GB1 Body Only.....	E+ / E+ £1,249 - £1,449
Panasonic 14-42mm F3.5-5.6 EZ Zulko.....	E+ / £129	90mm T90 Body Only.....	E+ / £199	100mm F1.4 DG Macro.....	E+ / £169	16mm Viewfinder.....	Mint- £199	Canon EOS 100-200mm F3.5-4.5 HC.....	E+ / £1,650 - £1,850	GB1 Body Only.....	E+ / E+ £1,249 - £1,449
Panasonic 14-42mm F3.5-5.6 M Zulko ED.....	E+ / £59	10-20mm F4.5-6.0 DC HSM.....	E+ / £239	EF 40mm Macro.....	E+ / £99	18-28mm F0.8 Macro.....	E+ / £19	Canon EOS 100-200mm F3.5-4.5 HC.....	E+ / £1,650 - £1,850	GB1 Body Only.....	E+ / E+ £1,249 - £1,449
Panasonic 14-55mm F3.5-5.6 PZ Asph G Varo.....	E+ / £119 - £129	12mm 100mm Macro.....	E+ / £119	EF 40mm Macro.....	E+ / £99	18-28mm F0.8 Macro.....	E+ / £19	Canon EOS 100-200mm F3.5-4.5 HC.....	E+ / £1,650 - £1,850	GB1 Body Only.....	E+ / E+ £1,249 - £1,449
Panasonic 14-55mm F3.5-5.6 M Zulko ED.....	E+ / £59	12mm 100mm Macro.....	E+ / £119	EF 40mm Macro.....	E+ / £99	18-28mm F0.8 Macro.....	E+ / £19	Canon EOS 100-200mm F3.5-4.5 HC.....	E+ / £1,650 - £1,850	GB1 Body Only.....	E+ / E+ £1,249 - £1,449
Panasonic 14-55mm F3.5-5.6 PZ Asph G Varo.....	E+ / £119 - £129	12mm 100mm Macro.....	E+ / £119	EF 40mm Macro.....	E+ / £99	18-28mm F0.8 Macro.....	E+ / £19	Canon EOS 100-200mm F3.5-4.5 HC.....	E+ / £1,650 - £1,850	GB1 Body Only.....	E+ / E+ £1,249 - £1,449
Panasonic 14-55mm F3.5-5.6 M Zulko ED.....	E+ / £59	12mm 100mm Macro.....	E+ / £119	EF 40mm Macro.....	E+ / £99	18-28mm F0.8 Macro.....	E+ / £19	Canon EOS 100-200mm F3.5-4.5 HC.....	E+ / £1,650 - £1,850	GB1 Body Only.....	E+ / E+ £1,249 - £1,449
Panasonic 14-55mm F3.5-5.6 PZ Asph G Varo.....	E+ / £119 - £129	12mm 100mm Macro.....	E+ / £119	EF 40mm Macro.....	E+ / £99	18-28mm F0.8 Macro.....	E+ / £19	Canon EOS 100-200mm F3.5-4.5 HC.....	E+ / £1,650 - £1,850	GB1 Body Only.....	E+ / E+ £1,249 - £1,449
Panasonic 14-55mm F3.5-5.6 M Zulko ED.....	E+ / £59	12mm 100mm Macro.....	E+ / £119	EF 40mm Macro.....	E+ / £99	18-28mm F0.8 Macro.....	E+ / £19	Canon EOS 100-200mm F3.5-4.5 HC.....	E+ / £1,650 - £1,850	GB1 Body Only.....	E+ / E+ £1,249 - £1,449
Panasonic 14-55mm F3.5-5.6 PZ Asph G Varo.....	E+ / £119 - £129	12mm 100mm Macro.....	E+ / £119	EF 40mm Macro.....	E+ / £99	18-28mm F0.8 Macro.....	E+ / £19	Canon EOS 100-200mm F3.5-4.5 HC.....	E+ / £1,650 - £1,850	GB1 Body Only.....	E+ / E+ £1,249 - £1,449
Panasonic 14-55mm F3.5-5.6 M Zulko ED.....	E+ / £59	12mm 100mm Macro.....	E+ / £119	EF 40mm Macro.....	E+ / £99	18-28mm F0.8 Macro.....	E+ / £19	Canon EOS 100-200mm F3.5-4.5 HC.....	E+ / £1,650 - £1,850	GB1 Body Only.....	E+ / E+ £1,249 - £1,449
Panasonic 14-55mm F3.5-5.6 PZ Asph G Varo.....	E+ / £119 - £129	12mm 100mm Macro.....	E+ / £119	EF 40mm Macro.....	E+ / £99	18-28mm F0.8 Macro.....	E+ / £19	Canon EOS 100-200mm F3.5-4.5 HC.....	E+ / £1,650 - £1,850	GB1 Body Only.....	E+ / E+ £1,249 - £1,449
Panasonic 14-55mm F3.5-5.6 M Zulko ED.....	E+ / £59	12mm 100mm Macro.....	E+ / £119	EF 40mm Macro.....	E+ / £99	18-28mm F0.8 Macro.....	E+ / £19	Canon EOS 100-200mm F3.5-4.5 HC.....	E+ / £1,650 - £1,850	GB1 Body Only.....	E+ / E+ £1,249 - £1,449
Panasonic 14-55mm F3.5-5.6 PZ Asph G Varo.....	E+ / £119 - £129	12mm 100mm Macro.....	E+ / £119	EF 40mm Macro.....	E+ / £99	18-28mm F0.8 Macro.....	E+ / £19	Canon EOS 100-200mm F3.5-4.5 HC.....	E+ / £1,650 - £1,850	GB1 Body Only.....	E+ / E+ £1,249 - £1,449
Panasonic 14-55mm F3.5-5.6 M Zulko ED.....	E+ / £59	12mm 100mm Macro.....	E+ / £119	EF 40mm Macro.....	E+ / £99	18-28mm F0.8 Macro.....	E+ / £19	Canon EOS 100-200mm F3.5-4.5 HC.....	E+ / £1,650 - £1,850	GB1 Body Only.....	E+ / E+ £1,249 - £1,449
Panasonic 14-55mm F3.5-5.6 PZ Asph G Varo.....	E+ / £119 - £129	12mm 100mm Macro.....	E+ / £119	EF 40mm Macro.....	E+ / £99	18-28mm F0.8 Macro.....	E+ / £19	Canon EOS 100-200mm F3.5-4.5 HC.....	E+ / £1,650 - £1,850	GB1 Body Only.....	E+ / E+ £1,249 - £1,449
Panasonic 14-55mm F3.5-5.6 M Zulko ED.....	E+ / £59	12mm 100mm Macro.....	E+ / £119	EF 40mm Macro.....	E+ / £99	18-28mm F0.8 Macro.....	E+ / £19	Canon EOS 100-200mm F3.5-4.5 HC.....	E+ / £1,650 - £1,850	GB1 Body Only.....	E+ / E+ £1,249 - £1,449
Panasonic 14-55mm F3.5-5.6 PZ Asph G Varo.....	E+ / £119 - £129	12mm 100mm Macro.....	E+ / £119	EF 40mm Macro.....	E+ / £99	18-28mm F0.8 Macro.....	E+ / £19	Canon EOS 100-200mm F3.5-4.5 HC.....	E+ / £1,650 - £1,850	GB1 Body Only.....	E+ / E+ £1,249 - £1,449
Panasonic 14-55mm F3.5-5.6 M Zulko ED.....	E+ / £59	12mm 100mm Macro.....	E+ / £119	EF 40mm Macro.....	E+ / £99	18-28mm F0.8 Macro.....	E+ / £19	Canon EOS 100-200mm F3.5-4.5 HC.....	E+ / £1,650 - £1,850	GB1 Body Only.....	E+ / E+ £1,249 - £1,449
Panasonic 14-55mm F3.5-5.6 PZ Asph G Varo.....	E+ / £119 - £129	12mm 100mm Macro.....	E+ / £119	EF 40mm Macro.....	E+ / £99	18-28mm F0.8 Macro.....	E+ / £19	Canon EOS 100-200mm F3.5-4.5 HC.....	E+		



See up to 3 images of each used item on website
 Website updates used equipment list 10-15 times daily
 All items come with 6 month warranty - (unless stated)
 Our knowledgeable staff are on hand and ready to help

ffordes

photographic

A12 Black Mag.....	E+ £125	65mm F3.5 Elmar.....	E+ / E++ £245 - £299	70-200mm F2.8 G AFS ED VR.....	E+ £689
A12 Chrome Mag.....	E+ / E++ £99 - £149	90mm F2 Apo M Black 6bit.....	Exc £1,499	70-210mm F4-5.6 AFD.....	E+ / E++ £79 - £89
A16 Chrome Mag.....	E- £79	90mm F2 Black.....	E+ £649	70-210mm F4-5.6 AFN.....	E+ £49
A24 Black Mag.....	As Seen / E++ £39 - £59	90mm F2 M Chrome.....	E+ £989 - £999	70-300mm F4-5.6 AFG.....	E+ / E++ £49 - £59
A24 Chrome Mag.....	As Seen / E++ £39 - £125	90mm F2 Black.....	As Seen £299	70-300mm F4-5.6 AFD.....	E+ / E++ £99 - £129
A24 TCC Black Mag.....	E+ £139	90mm F2.8 Chrome.....	Exc / E++ £289 - £349	70-300mm F4-5.6 G AFS VR.....	Mint- £279
E24 Black Mag.....	E+ / Mint- £169 - £199	90mm F2 C Elmar.....	E+ £199	75-240mm F4.5-5.6 AF.....	E+ £89
Emotion 54 Digital Back.....	E+ £1,589	90mm F4 Elmar.....	As Seen / E+ £49 - £199	80-200mm F2.8 ED AF.....	E+ £489
LightPhase Digital Back.....	E+ £2499	90mm F4 Elmar E39.....	E+ £199 - £249	80-200mm F2.8 AFS.....	Mint- £599
Polaroid 100.....	E+ / E++ £39	90mm F4 Lightweight Elmar.....	E+ £299	80-200mm F4-5.6 AF.....	E+ £49
Focus Screen Adapter SWC/M.....	E+ £99	135mm F2.8 Black.....	E+ / E++ £349	85mm F1.4 AFD.....	Exc / E++ £499 - £699
HC Prism.....	E+ / £99	135mm F2.8 M Black.....	E+ £389	85mm F1.4 G AFS.....	E+ £799
HCI Prism.....	Exc £39	135mm F4 Black.....	Exc / E+ £349 - £389	105mm F2.8 AFD Micro.....	E+ / E++ £299 - £349
HM2 Magnifying Hood.....	E+ £69	135mm F4.5 Hektor.....	As Seen £99	105mm F2.8 AFS G VR Micro.....	E+ £499
HVM Turret Finder H.....	E+ / £219	Tri Elmar 16/18/21/24/21/24/6bit Asph + Finder.....	E+ / E++ £3,199	200-400mm F4 G VR AFIS IFED.....	
PM Prism.....	E+ / E++ £99 - £149	Tri Elmar 28/35/50 F4.....	E+ £2,399 - £2,889		E+ / Mint- £2,749 - £2,989
PM55 Meter Prism.....	E+ / £299	18mm Chrome Viewfinder.....	E+ / £379 - £399	Samyang 14mm F3.1 T ED AS IF UMC.....	E+ £229
PM551 Meter Prism.....	E+ / £349	21/24/28mm Viewfinder - Black.....	E+ £229	Samyang 24mm F1.4 AE ED AS UMC.....	Mint- £379
PM90 Meter Prism.....	Exc / E++ £299 - £349	24mm Black Viewfinder.....	E+ / Mint- £199 - £249	Samyang 35mm F1.4 AE AS UMC.....	E+ £289
Sports Viewfinder.....	E+ / £15	28mm Black Finder.....	E+ £199	Schneider 90mm F4.5 PC-T Makro.....	E+ / £1,949
Standard Screen.....	E+ / E++ £12 - £15	Angle Finder M.....	E+ / £149	Sigma 10-20mm F4.5-6.3 DC HSM.....	E+ / £229 - £239
TTL Prism Finder.....	E+ / £49	Bellows II.....	E+ £85	Sigma 12-24mm F4.5-5.6 EX DG HSM.....	E+ / £169
CW Winder.....	E+ / Mint- £179 - £249	Macro Adapter M.....	E+ £269	Sigma 15-30mm F3.5-4.5 EX DG.....	E+ / £169
CW Winder + Remote.....	E+ £199	Motor M.....	E+ / £159 - £249	Sigma 18-200mm F3.5-6.3 DC OS HSM.....	E+ / £149
Extension Tube 16.....	E+ £30			Sigma 28-70mm F2.8 EX Asph.....	E+ / £149
Extension Tube 32.....	Mint- £35			Sigma 28-300mm F3.5-6.3 DL.....	
Extension Tube 32E.....	Mint- £39				
Extension Tube 55.....	E+ / £30				
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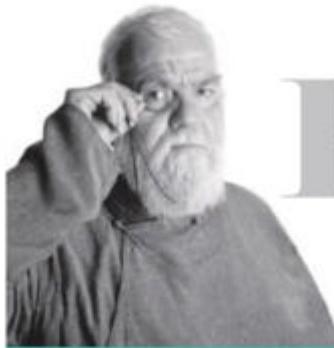


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Final Analysis

Roger Hicks considers...

'Portrait of a Boy', late 19th century, by S G Lee

The portrait itself is dull and barely competent. Flat lighting and confused clothing make the subject look like a young Toulouse-Lautrec, although he is in fact sitting on an all-but-invisible stool. The toy props are admittedly interesting: the rifle and the drum, and though hard to see, the riding crop on the chair. For that matter, there is the matter of the empty chair itself. Could the photographer not be bothered to move it? Or could he not be bothered to move the camera closer or change to a longer lens to fill more of the frame with the subject?

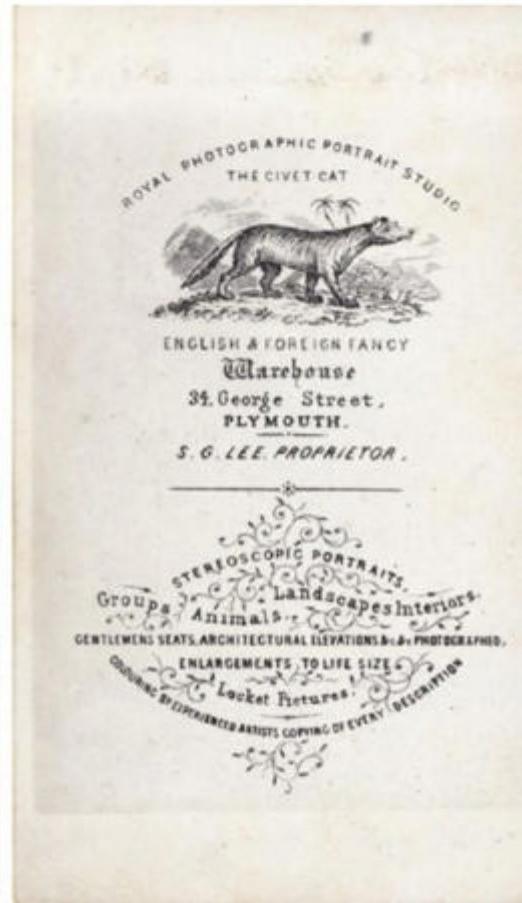
Or does the chair stand in for the child's father, away in the wars? Was the picture taken to be sent to his father? And what about the dress? Well, very small boys often wore dresses, even into the early 20th century.

English and foreign fancy

Below the image it says 'negatives kept' and 'copies can always be obtained'. However, the real interest lies in the reading matter on the verso, using the usual Victorian exuberance of typefaces.

It gives us real insight into the life of a jobbing photographer maybe 130 years ago. Anyone who reckons life is difficult for the high-street professional today might do well to hack their way through the riotous typography and reflect upon what SG Lee had on offer at his English & Foreign Fancy Warehouse at 38 George Street, Plymouth, as well as upon exactly what The Civet Cat might have had to do with matters.

There can't have been much demand for stereoscopic



'What happened to the rest of his pictures? Were they ignominiously dumped? Or blown to smithereens in 1941 when Plymouth was reduced to rubble?'

portraits at that time, but groups were probably a steady seller. As for animals, what did he photograph? Lapdogs? Prize cattle and pigs? Elephants? The imagination runs riot. Landscapes: perhaps he sold his own personal work for decoration. Interiors? Years ago I had a picture of the chain room at Dartmoor Prison. Maybe he took it. 'Gentlemen's

Seats' must refer to ancestral piles, given that it's next to 'Architectural Elevations &c &c'. Below the etceteras he offers enlargements to life size, though probably not for the landscapes, country seats or interiors. At the other extreme there are locket pictures and finally we have colouring by experienced artists, as well as copying of every description.

What happened to the rest of his pictures? Were they ignominiously dumped?

Were they blown to smithereens in 1941 when Plymouth city centre was reduced to rubble by the German bombing?

Or does someone still have them somewhere? What survives from the past is always aleatory. This perhaps is what can make an indifferent portrait with a High Victorian mount so interesting.

Besides, it's fun making up stories around ancient pictures about which we know little or nothing. Try it.



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Joe Cornish – Smooth Cotton 300

I aim to crystallise the endlessly varied light, colours and texture of nature in my landscape photographs. At the end of a chain of photographic processes, the print is the culmination and fulfilment of that effort, and the paper is critical to the success of the print. Fotospeed's Smooth Cotton 300 is my paper of choice.



Trevor & Faye Yerbury – Natural Soft Textured Bright White 315

As traditional darkroom printers it has taken us many years to discover the right paper for our digital images that will capture and hold all of the shadow and highlight detail we demand. Natural Soft Textured Bright White is our preferred paper.



John Swannell – Platinum Baryta 300

As a photographer I aim to capture the spirit of my subject. While technology has changed over the years the one thing I feel remains the same is the importance of the printed image. Fotospeed's Platinum Baryta bridges the gap between the traditional darkroom papers and today's digital media. I find that whilst it is known for reproducing superb B&W images it should never be underestimated as a paper for colour work.



Charlie Waite – Platinum Etching 285

Landscape photography is much about discovery and photographers can only fully relish the rewards of their efforts when seen in the form of a print. The paper used for that print has to be as carefully considered as the image made. Discovering Fotospeed's Platinum Etching 285 has been a revelation to me and has proved a vital tool in my ongoing quest to match pre-visualisation with end result.